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Whole No. 36

The Essay Proof Journal

Devoted to the Historical Background of Stamps

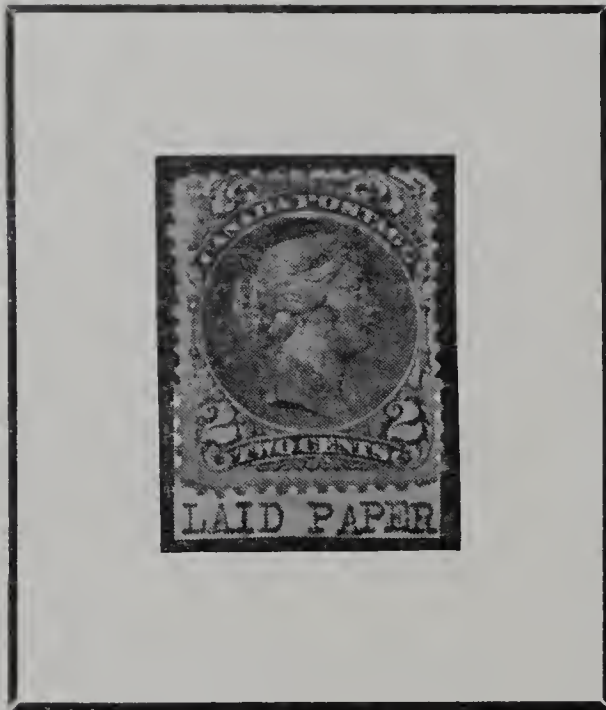


Origin of Design for U. S. 1893 Four Cents Columbian Stamp

(From an 1892 Book Illustration. See p. 226.)

Official Journal of the Essay Proof Society

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This one brought \$3,800. It is Canada's rarest stamp, the 2c green of 1868 on laid paper, which Harmer Rooke sold in Part II of the Reford "B. N. A." auction. Only two copies are known.

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The Essay Proof Journal

Vol. 9, No. 4

October, 1952.

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Courtesy Chase National Bank Money Museum

Bank Note Dated 1837 Showing the Stamp Eagle

and serves to separate the signatures of the cashier and the president, which was one of the principal purposes of these small vignettes.

(1) \$1 and \$3 Bank of St. Albans, Vermont, with the imprint of *S. Stiles, Sherman & Smith* and hand dated 1837 to 1839. The earliest date seen is Nov. 15, 1837. This firm appears in the New York directories for 1837/38 and 1838/39 only, although there were predecessor and successor firms for several years, a common partner being Samuel Stiles. The early note mentioned (\$3) is in the Chase National Bank Museum of Moneys of the World, through whose courtesy we are able to show the accompanying illustration. On this note the *E. Pluribus Unum* banner belonging to the vignette is omitted, to make room for the words *SECURED BY REAL ESTATE*, but on the \$1 note it is retained.

(2) \$1, \$2, \$3 Republic of Texas notes (in the Chase Museum). The engraving on these reads as follows: "The Treasurer of the Republic of Texas will pay One Dollar [or Two or Three Dollars, as the case may be] in Promissory notes of the Govmt. when presented at the Treasurer's Office in accordance with an act of Congress passed Dec. 14th, 1837." The earliest seen is hand dated March 10, 1838, so the date of production must be between these two dates. They bear the imprint of *Childs, Clark & Co., N. Orleans*, a firm whose history we know little about.

(3) \$3 Bank of Louisville, Ky., with the engraved year date 1843. It has the imprint of *Underwood, Bald & Spencer, Philada.*, which firm is listed in the Philadelphia directories as early as 1835, the firm name afterwards becoming *Underwood, Bald, Spencer & Hufty*. It is interesting to observe that the left end vignette on this note, a female leaning against a monument, was also used by *S. Stiles, Sherman & Smith* on their \$2 and \$10 New-York Loan Co. notes, hand dated 1838. This seems to indicate that these two contemporaneous firms secured some of their dies from another source (disregarding any probability that one obtained dies from the other). It may, in fact, have some bearing on the distribution of dies belonging to defunct bank note companies (discussed below), including possibly the eagle die.

(4) \$1 Hartford Exchange Bank, Indiana, mentioned above, dated 185?, the last figure being handwritten and indistinct on the specimen seen. This is one of the notes produced by Ormsby while in the bank note business, and the first three figures of the year being engraved proves the note to be much later than his stamp.

In addition to these bank notes we have found the following:

(5) A stampless cover inclosing an engraved bill of lading with the eagle incorporated in the border. The letter is from Boston, addressed to New York, and dated 1844. The bill of lading was most likely engraved before this date.

(6) Several bank checks, all dated in the 1850's.

(7) Some undated pieces such as specimens of the little certificates known as "Rewards of Merit." These, being both undated and without an imprint, do not help us much in determining the source of the engraving.

From items 1, 2, 3, and possibly 5, it is clear that the eagle die was engraved and in use before 1844, the year the stamp was produced.



Courtesy of Julian Blanchard

A Proof Note with the Imprint of Balch, Stiles, Wright & Co., Showing an Earlier Version of the Eagle, more heavily Engraved

One other item bearing on early uses of this eagle should be mentioned here. It is an undated proof of a \$5 note of the Weybosset Bank of Providence, Rhode Island, in the extensive collection of Dr. Blanchard. It bears the imprint of *Balch, Stiles, Wright & Co.*, listed in the New York directory for the years 1831/32 and 1832/33, so that the note can be approximately dated. As a part of the left end-piece of the note we find an eagle that is very similar to the stamp eagle, but on close inspection with a glass it is seen to be a different engraving. It is a little more heavily engraved, and there are some slight dimensional differences and different systems of lines. Yet in plan it is almost identical with the other, and includes the same *E. Pluribus Unum* banner. It would be stretching the imagination to believe that two engravers independently conceived and executed two engravings so much alike. It seems more probable that the later engraving was copied from this one, as an improvement. Could it be that Samuel Stiles carried along from this company to the later firm of S. Stiles, Sherman & Smith some of the former's dies, including the darkly engraved eagle, and that when its use again was contemplated a lighter engraving was preferred? And could Stiles himself possibly have been the engraver of one or both of these dies?

Dispersion of Dies Through Bankruptcy Sales

A clue as to how this eagle die or copies of it may have come into the possession of Ormsby, and perhaps others, is to be found in one of the several books on counterfeit detecting published during this pre-Civil War bank note era. Its title page reads thus: *Universal Counterfeit / and / Altered Bank Note Detector / At Sight. / Arranged and improved by H. C. Foote / 71 Broadway, New York. / Third Edition.—Fourth Thousand / Oliver & Brother, Book and Job Printers, / 89 Nassau Street, Corner of Fulton / 1851.* On another page is the copyright notice: "Entered according to Act of Congress, in the year One Thousand Eight Hundred and Forty-eight, by Wheeler M. Gillett, in the Clerk's Office of the District Court for the District of Ohio." From this it may be concluded that the first printing was not prior to 1848.



Frontispiece of Foote's Counterfeit Detector Illustrating
Two Copies of the Eagle Vignette

The frontispiece of this Counterfeit Detector is a very attractive plate of bank note engravings which contains two impressions of our eagle vignette at the bottom, as shown in the accompanying illustration. An explanation of the plate is given in the following extract from the book (page 36):

THE STEEL PLATE ILLUSTRATION

The steel plate, next to the title-page, contains a standard specimen of all the different styles of genuine engraving on all bank notes of all banks in the United States. But **THOSE PARTICULAR PATTERNS** or dies do not belong to any regular Bank-note Engraving Co. in the U. S. They, with others were sold at auction some years since, and duplicate dies have been made from them and scattered over the country, New York, Boston and Philadelphia, and some of them have got into counterfeiters' hands, who use them in their spurious issues. Therefore no pattern like any of these will ever be seen in a genuine note; but one or more of the duplicates of them will often be seen in a counterfeit. The plate therefore serves two purposes—1st, illustrating the genuine and perfect work; 2nd, to guard against genuine auction dies in counterfeits.

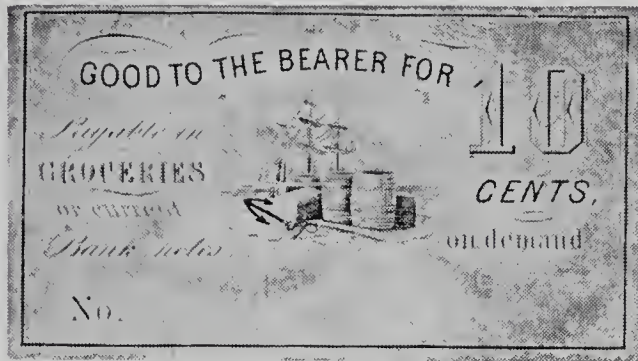
On page 32 of the book there is mentioned an auction of plates held in New York in 1841, of a bankrupt engraving company. This may be the one referred to in the above extract, but this is not certain, as there were several such auctions around this time. We have yet to learn the details and dates of these various bankruptcy sales.

From the statements of other writers of that period the scattering of genuine bank note dies as above described seems to be substantially correct. Ormsby in his big book on Bank Note Engraving (1852) goes much into this matter. However, the statement by Foote that "... no pattern like any one of these will ever be seen in a genuine note ..." is not altogether accurate. Ormsby himself, an active crusader against the counterfeiters, used this eagle vignette on the Hartford Exchange Bank note as mentioned above, and this note is apparently genuine. Ormsby tells in his book just how he acquired many of the dies that he used in his business—through bankrupt sales, or purchase of electroplate copies. These he supplied to his customers. It is by no means rare to find vignettes of defunct bank note companies on genuine notes produced by others.

The practically contemporaneous appearance of the eagle vignette on the notes of such widely separated firms as S. Stiles, Sherman & Smith of New York, Childs, Clark & Co. of New Orleans, and Underwood, Bald & Spencer of Philadelphia, as listed above under the heading "Other Uses . . ." shows that copies of this die had been distributed at an earlier date than the auction mentioned by Foote (1841)—possibly as a result of a still earlier bankruptcy sale. Now what about the original source of the die? We get no clue from Foote, as he does not name any of these bankrupt firms.

Use of the Eagle Vignette by Thomas Chubbuck

But bearing on the question of its source, we come now to one of the most interesting items of all that show the stamp eagle. This is a small store card, or piece of scrip, for 50 cents, and directly beneath the vignette, in very small letters, is the inscription *T. Chubbuck, Spd.* This inscription, placed as it is, would ordinarily be taken as evidence that the vignette was engraved by Chubbuck. But a puzzling feature is the abbreviation *Spd.*



Store Cards with Vignettes Signed "T. Chubbuck, Spd."

The identical inscription also appears on a similar store card for 10 cents—beneath a different vignette. *Spd.* is not an abbreviation of any of the Latin words *sculpt*, *sculpsit*, or *sculpebat*, all signifying *engraved* (*Sc.* being most often used, and *Spt.* occasionally), and there is no Latin word pertaining to engraving ending with the letter *d*. The suggestion has been made that *Spd.* is meant for an abbreviation of *Springfield*, which seems to be quite plausible, as several larger engravings by this artist have been seen with the inscription *Thos. Chubbuck, Engr. Springfield, Mass.* Beneath the little engraving on the store card there was no room for any lengthy inscription like this.

It is not possible to say definitely at this point whether by this inscription Chubbuck meant that he engraved the vignettes himself, or merely that the assembly job and the lettering were his own, as in the case of Ormsby and the stamp. Did he engrave this eagle directly on the store card plate, and for this particular purpose, or was it a transfer from an already existing die that had been used on bank notes?

Unfortunately, there is not much known about Thomas Chubbuck or the span of his producing years other than that he was the engraver of the Brattleboro Postmaster's Provisional stamp of 1846 and the designer of the typographed Sanitary Fair Stamp of Springfield, Mass., produced in 1865, these facts being given in Scott's U. S. Specialized Catalogue (authority unknown to the writer). All that Stauffer has to say about him (in his "American Engravers Upon Copper and Steel") is as follows: "This man was an engraver of portraits and landscape in line and stipple. He was located in Springfield, Mass., in 1860." Was he also located there prior to 1844? We do not know.

Ormsby's Business of Selling Dies

Another word or two on the scattering of bank note dies, by one means or another. It may be worth while recording here that both of the end vignettes on the \$3 Bank of St. Albans note which we illustrate are signed by Asher B. Durand and obviously came from one of the early Durand companies that had ceased operations. The one on the left (entitled "Solon") is reproduced in Ormsby's large book on "Bank-Note Engraving," being No. 20 on Plate 12. Also, the engraving of a female leaning on a monument mentioned previously as having been used by both Underwood, Bald & Spencer (\$3 Bank of Louisville) and S. Stiles, Sherman & Smith (\$2, \$10 New-York Loan Co.) is No. 18 on Ormsby's Plate 12. This plate, as Ormsby explains in his book, is the same as Plate No. 1 of a catalog that he had previously issued, which he described as follows:

The writer has found it necessary in the regular course of business, to display his whole collection of vignettes, and other dies, to his customers for their selection in making out designs, for Checks, Bills of

Exchange, Certificates of Stock, Labels, etc. For this purpose a pamphlet form was adopted. The dies were transferred into a series of plates, regularly paged and numbered, from which impressions were printed and bound up together.

A large proportion of these dies, as he makes plain, were obtained from bankrupt or defunct engraving companies. In another place, describing Plate 12, he says: "All the vignettes on this and the foregoing plate are transferred to order, for Artists in all parts of the country, at a price varying from fifty cents, to five dollars." In discussing the specific origin of some of these, he states that Die No. 7 on Plate 12, which is seen to be the top center vignette on the \$3 St. Albans note, "was designed and engraved by Wm. S. Barnard." It is rather interesting to see that Die No. 27 on this same plate, a miniature dock scene, is the very one used by Chubbuck on his 10 Cents store card, to which reference has been made. Immediately the question arises, did Chubbuck purchase a copy of this die from Ormsby? Or was Chubbuck the original engraver, seeing that he put his name beneath it, and did Ormsby secure a copy from him? Or did both obtain copies from some other source? So far we have not found this dock scene vignette used on a bank note. Nor do we find the eagle on any of the plates in Ormsby's book, though it may have been on one of the plates in his catalog, or "pamphlet." In trying to discover the original author of the eagle die, it would seem that these two little vignettes should be considered together.

Conclusions

One of our chief difficulties, as will be seen, is in dating Chubbuck's store cards. Were they produced before or after the stamp? Tokens, due bills and store cards of this character were widely used during and after the panic of 1837, during that of 1857, and during Civil War times, though they were not limited to such periods. The fact that the Chubbuck cards are printed on a glossy, coated stock argues to some extent for an early date for them. Perhaps we may yet find a way of assigning a date to these interesting pieces.

Close examination of Chubbuck's eagle under a glass reveals that the lines appear somewhat sharper and more distinct than on any specimens of the Ormsby stamp that we have seen. This observation, if it holds for all of the stamps, would tend to give priority to Chubbuck; that is, it lessens the probability that he obtained a copy of the die for his purpose from Ormsby's "second hand" stock.

With the data at present available, this is about as far as we can pursue the matter. It can be definitely concluded that the eagle on Ormsby's stamp for the American Letter Mail Co. was not originally engraved for the stamp, and that it was most probably not engraved by Ormsby. Some evidence has been presented in favor of Thomas Chubbuck as the original engraver, but we do not yet have conclusive proof.

In conclusion, the writer wishes to acknowledge his indebtedness to Dr. Julian Blanchard for his encouragement and assistance in the preparation of this paper.

Medallion Engraving

"The honor of the first invention of this style of work belongs to Mr. Asa Spencer, of Philadelphia, in conjunction with Mr. Gobrecht, of the Mint. It appears that Mr. S. employed Mr. G. to construct a machine for the purpose of producing waved lines alone, by copying the indented surface of a hammered copper-plate. The latter gentleman accidentally discovered that it was equally fitted to produce copies of coins and medals. This event took place in the year 1818." (From the book, "A Description of the Present System of Bank Note Engraving . . .," 1852, by W. L. Ormsby.)

A. P. S. Exhibition at Philadelphia

September 2-5, 1952

By Sol Altmann (U. S.) and George W. Caldwell (Foreign and Comments)

This year's annual exhibition of the American Philatelic Society was held at the National Philatelic Museum, at Philadelphia. While the Convention of the Society was in session only Sept. 2-5, it was arranged to hold the exhibits on view at the Museum until the end of the month. The A. P. S. judges were C. Brinkley Turner, Chairman; George S. Hill, Secretary; Mrs. S. F. Sharpless, George W. Caldwell, Lawrence L. Shenfield, Mrs. H. K. Zirkle and Ernest A. Kehr. The E. P. S. judges were Thomas F. Armstrong, George W. Caldwell and C. Brinkley Turner.

The Essay-Proof groups were represented by ten United States and eleven Foreign exhibits, more than at any previous A. P. S. Exhibition, probably because only one frame of 16 pages was allowed for each entry. This was an innovation.

Essay-Proof Boulevard, Essay-Proof Alley and other similar terms have been used in the reports of some of our previous conventions, but in this show Essay-Proof Salon seems more appropriate. Our section of the A. P. S. show was set up in the east portion of the South Gallery of the National Philatelic Museum, where the exhibits were protected from bright daylight and only exposed to artificial light during exhibition hours.

The total of 21 entries of Essays and Proofs made a grand showing and provided stiff competition, with United States and Foreign judged by the A. P. S. judges as a single unit, and their basic awards limited to three. This panel of judges awarded top honors to Thomas F. Morris for his splendid showing of U. S. Airmails, containing three unique items not heretofore seen. Robert H. Hackett received second for a beautiful lot of 1851 and 1859 Canada; and Julian F. Gros was given third place for his well mounted and written up frame of U. S. Revenues.

In keeping with the E. P. S. custom of having U. S. and Foreign compete as separate units, President Mandos appointed an independent jury to review the awards made by the A. P. S. jury and to award the Brazer Trophy II for U. S. and the Smeltzer Cup for Foreign, and make the necessary adjustments. This E. P. S. panel approved the relative standings made by the A. P. S. jury, thus retaining the Morris frame as first in United States with award of the Brazer Trophy II for 1952, giving him two legs of three required to own it permanently. Hackett was given first and the Smeltzer Cup of 1952 for the best Foreign. As he had won it twice before, this Cup now becomes Mr. Hackett's property. In the U. S. section Second Award went to Julian Gros and Third Award to Julian Blanchard; in Foreign, Second was won by Thomas Morris and Third by Joseph Mandos.

United States Essay-Proof Exhibits

Sol Altmann, E. P. S. 25, exhibited a representative collection of 1845 to 1876 essays. Among the outstanding items noted were the Albany Postmaster's of 1847, New York Postmaster's 1845 vignette, Danforth, Bald & Co. 1851 (33E-L, M, N) in a strip of three, 1861 1c coupon die sunk essay with plate essays, imperf., perforated and rouletted, in both carmine and blue; an interesting lot of 1867 National Bank Note Co. (83E-A) issued design typographed and (83E-B) lithographed, as well as the scarce (82E-Ab) 3c die essay with numeral 3 on shield in the 1861 3c frame design, and Toppan, Carpenter, Casilear & Co. 3c Washington with 13 stars (now 33E-U but old 184E-B), with a complete sheet of 25 of the latter.

Edward P. Babcock, E. P. S. 247, had a display of 16 pages of Postage Due die essays, trial and normal color die proofs and plate proofs. Among the outstanding rarities were the original worded Unpaid 3c and 5c large die sunk essays in blue, black and

green of the 1879 issue, and 1c black plate proof, the 1881 "Atlanta" trial color plate proofs in all five colors, the very rare 1915 printing small die proofs of the 1879 issue (only four sets known), and a plate block of 12 on India paper of the 1c 1879 (Plate No. 314), and a full set of the 1879 plate proofs on India paper, officially mounted in an H design. This is the only form in which the 10c, 30c and 50c are known in the same brown colors as the 1c, 2c, 3c and 5c, as the three high values were issued after the four lower denominations.

Julian Blanchard, E. P. S. 59, won the E. P. S. Third Award with a frame of essays and proofs of stamps and bank notes having identical or similar designs. It included combinations of this sort for the 1847 issue, with evidence discovered by the exhibitor that Asher B. Durand was the engraver of the Franklin and Washington portraits, the 1851 3c stamp, 1869 3c and 12c, 1893 1c and \$5 Columbians, 1895 1c-10c Newspaper issue, and a Confederate essay by the National Bank Note Co., with a few other pieces, all attractively displayed and annotated.

Fred L. Capossela, E. P. S. 682, exhibited U. S. Die Proofs complete from 1847 to 1901. His pages were beautifully mounted, and ornamented with unusual borders around each page, hand drawn in colored inks. Included were the scarce official hybrid proofs simulating the unknown 5c brown 1847 reproduction die proofs, followed by the 1851, the 1861 "First" (Premiere Gravures) and Second regular designs, 1870, 1873, and the small die proofs of the 1890, 1894 and the 1901 Pan-American issues.

George H. Deuble had a fine frame of U. S. I. R. Beer Stamp essays and proofs, ex-Brazer collection, originally from the George W. Casilear collection. Mr. Casilear was the first Superintendent of the Bureau of Engraving and Printing. There were shown some outstanding and unique essays and proofs, among which were the 1866 and 1867 issues, the 1/3 barrel of which only two of each are known. The stamp of the 1866 1/3 barrel is unknown. The 1866 series by the National Bank Note Co. with beautiful circular geometric lathe design (sheets were composed of 4 x 5=20 stamps), 1867, 1870, 1871, 1875 and 1878 bi-color series were also shown complete. A catalog listing of these essays was published in the *American Philatelist* for January, 1941, by C. W. Brazer and H. W. Holcombe.

Julian F. Gros, E. P. S. 3, received the E. P. S. Second Award for his display of U. S. Revenue Essays and Proofs, beautifully mounted and annotated. The pages shown comprised pairs of the very rare models and bi-color essays for the first issue, followed by the National Bank Note Co. Eagle essay for the \$200 in four colors; the 60c Third issue with inverted center, and miniature sheets of eight in blue of the Second issue essays with the arms of three of the 13 original states as the vignettes. He showed two specimens of the \$5000 three-color proof, one on a special page taken from an album presented to Secretary of the Treasury George S. Boutwell by Joseph R. Carpenter of the firm of Butler & Carpenter, producers of all these proofs. A description of this collection with a photostat of the presentation letter was included in the exhibit. The extracted page also contained bi-color proofs of the even rarer Second Issue \$200 and \$500.

Robert P. Hackett, E. P. S. 144, displayed a selection of 16 pages of a truly wonderful collection of the 1847 issue. Included was the largest known block (6 x 5=30) of the unique 5c original black plate proofs, overprinted Specimen, plus a block of four, making 34 positions. There were also large die proofs of the 5c and 10c die sunk on India paper in many trial colors and in normal colors on colored bond papers, all with cross-hatching, and "Goodall" trial color die proofs on soft white proof paper, each denomination in five colors. The 1895 printings of large die proofs in normal colors were shown in nine different paper colors. Of the 5c brown he showed the largest blocks known of original plate proofs on India paper, a unique vertical block of six and a unique horizontal block of eight, and the 10c was represented by unique vertical blocks of six and

ten in orange trial color. It was only from these large blocks of 5c black and brown plate proofs that Karl Burroughs first plated 48 positions. (See JOURNAL No. 14.) He also showed the 10c black original plate proof on India paper in a strip of four, together with an unused strip of four of the original stamp from the same plate. And finally, complete sheets of fifty of both 5c and 10c of the reproductions of 1875 on India paper.

Thomas F. Morris, E. P. S. 4, had an exhibit of Air Mail Essays and Proofs and was awarded First in the Essay-Proof class by the A. P. S. judges. The E. P. S. jury gave him the Brazer Trophy II for 1952. Morris, Hackett and Gros each now have two of three legs on this trophy. His exhibit included two pages from a diary of Marcus W. Baldwin, engraver of the vignette on the 1918 24c air mail stamp. Quotations from these pages: "May 8, 1918, worked 12 hours until 10 P. M. on 25c stamp for the new aeroplane P. O. service between Washington and N. Y." (Die No. 664); and then (the following day, May 9) "worked on die No. 664 all day at stamp." The diary also states that "Edward M. Weeks did the lettering." Mr. Weeks on a separate die engraved the lettering for the frame, and he also engraved on the vignette die the numerals on the plane, but Mr. Baldwin does not give the time Weeks spent on the die. Johl's "U. S. Stamps of the XX Century" states that the full plate was transferred and put to press the following day, May 10. (See Johl, Vol. 3.) Baldwin's diary does not agree with Johl's book crediting Eissler and Hall as the engravers. Records show that Aubrey Huston was the designer and that Weeks did the lettering; the frame was also by Weeks. It is noted that Baldwin mentions "25c", which is no doubt an error as working only on the vignette he probably mistook the denomination of this first top value air mail stamp. As an item of collateral interest, a clipping about the sheet of inverted-center stamps was shown, with a little write up on its discovery and its purchase by Col. E. H. Green; and a bookplate engraved for Col. Green by Baldwin was included. Mr. Morris also showed the unique large die essay of the 24c vignette, large die essay of the red frame, and a trial color die sunk proof with the frame in red and vignette in black. Also large die sunk proofs of the 1928 2c and 5c Aeronautic stamps, the 65c and 50c Zeppelins, and a list of their engravers and designers. This list will be published later in the ESSAY PROOF JOURNAL.

Julius Windner, E. P. S. 199, showed cardboard plate proofs, with the original envelopes, of the 1893 printing of the 1847 to 1893 issues, including the Postage Dues, Newspapers and Departments.

George B. Wray, E. P. S. 436, showed 16 pages of Sanitary Fair Essays and Proofs. This interesting display included the 10c die proof in black of the 1864 Philadelphia Sanitary Fair, and the 10c in blue, 20c in green and 30c in black, and master die essays without values, which were printed and donated to the Grand Central Fair by Butler & Carpenter. Mr. Wray has written a story of the Sanitary Fairs in *Covers* for August, 1952 (a Van Dahl Publication), which gives a great deal of information on the historical background of all these fairs.

Foreign Essay-Proof Exhibits

Of the 21 entries, 11 were in the Foreign group. As noted above, Robert P. Hackett topped this field with his Canada; Tom Morris ran second with his 20th Century Canada; while Joe Mandos came in third with his showing of U. P. U. die proofs of Guatemala and some recent work by various printing concerns. Others of our Society who exhibited in this section were Julian Blanchard, who showed B. N. A. stamp proofs and bank notes with similar designs; John Britt with selections from his well known Airmails of the World; and Steve Rich, who changed his pace by treating us to some very fine Union of South Africa.

Comments

As mentioned previously, a unique feature of this National Exhibition was the restricting of each entry to a single frame holding 16 pages, the purpose being to bring out greater variety. This idea will probably be debated with vigor, inasmuch as it has advantages and disadvantages. It adds to the exhibitor's ever-present problem of selection and to that of the juries in selecting winners. Frequently a decision by the jury is based on a very slight difference favoring one entry over another. Obviously a frame of 16 pages materially reduces the opportunity of finding such differences. The viewer, too, has his opinions. Needless to say, many who look over our shows like to see a greater spread, thus showing a more complete story. On the other hand, many like to drool over rarities, which lend themselves well to single frame showing. This unique idea has value, and as a pioneer effort it merits further development and possible modification.

This reporter does question the competition feature wherein a complete Section was judged as a unit with three awards, instead of the breakdown into groups usually found in National shows. One outstanding example in this show was the Europe Section, in which there were 40 entries but only three awards. This really was tough on the jury and disappointing to many of the 37 who failed to win. Pros and cons will debate this feature too, because there is merit on each side of the question.

Regardless of the debatable points—which are common postmortems to all shows—this was a grand exhibition in an ideal setting. The committee deserves much credit.

S. P. A. 1952 Convention and Exhibition

The 58th Annual Convention and Exhibition of the Society of Philatelic Americans was held at the Hotel Astor in New York City, August 14-17, 1952. *Julian F. Gros, E. P. S. 3*, won the special Brazer Trophy offered for the best exhibit of U. S. essays and proofs, his exhibit consisting of five frames of "Essays and Proofs of U. S. 19th Century Revenue Stamps." *John J. Britt, E. P. S. 491*, received the special Smeltzer Trophy for best in Foreign, five frames of "Air Mail Essays and Proofs of the World."

Other exhibits by E. P. S. members containing essays and proofs were as follows:

Julian Blanchard, E. P. S. 59, three frames of U. S. and one frame of B. N. A. "Stamps and Bank Notes with Similar Designs" (two entries, U. S. and Foreign); also two frames of "Revenue Stamped Checks Illustrated with Bank Note Type Vignettes, together with Die Proofs of the Vignettes," for which he received a Third Award.

Mrs. Paulette Neumann, E. P. S. 705, two frames of "France De Luxe Air Mail Proofs."

Marcus W. White, E. P. S. 20, five frames of "Original Drawings, Essays and Proofs of Great Britain and Canadian Postal Stationery," this exhibit winning a First Award.

Australia's First Issue

Australia's first stamp issue showing a kangaroo (Scott's design A1) is a modification of a drawing submitted by Blamire Young, a water-color artist of Sydney, according to K. Allen in his serial published in *STAMPS* and entitled "Animals and Birds on Australian Stamps."

Color Names

In compound color names linking two colors, a hyphen should always be used between the color names, as yellow-green, blue-green, etc.—C. W. B.

Pantograph Transferring

By James H. Baxter *



**Model of United Nations 20c Stamp
Designed by Hubert Woyty-Wimmer**

Although some engraving works have their own specialized methods of transferring stamp designs, engravers usually are permitted to transfer designs from models to steel die blanks in any manner they may choose. Sometimes it is difficult for engravers to select the proper procedure; but some designs, by their very nature, indicate how they should be transferred. The United Nations 20c World Unity stamp, issued in 1951, is such a design. Composed almost entirely of symmetrical lines, this design was ideal for transferring on the pantograph machine.

To transfer by this method, it is necessary to produce a stencil. Usually, such stencils, termed templates, are composed of sheet steel, zinc or celluloid, but zinc is often employed because it can be readily etched or hand engraved. Besides, zinc is more economical than steel when a template will have limited usage.

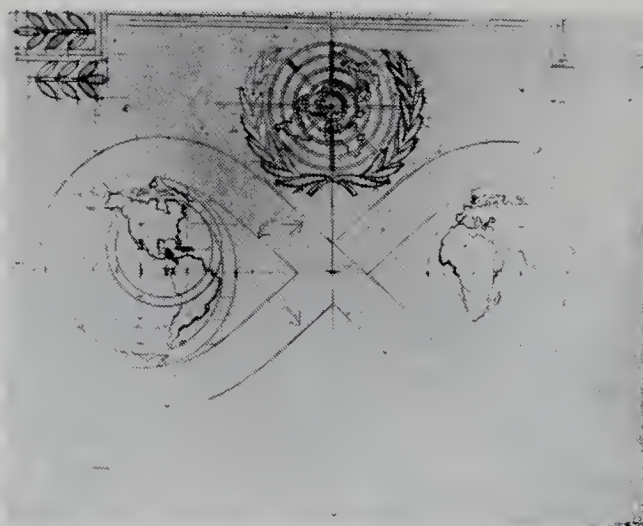
Special Drawing Prepared

It is possible to produce templates by several methods, but frequently they are produced by means of inked tracings. Usually, such tracings are copied directly from artists' models; but in the case of the 20c U. N. stamp, an intermediate pencil drawing was made by Hubert Woyty-Wimmer, the famed Viennese stamp designer, who is now employed by Thomas De La Rue & Co. of London, the printers of this stamp. The design as it appears on this accurate pencil drawing measures approximately $5\frac{1}{2}$ by $6\frac{5}{8}$ inches, slightly more than five times normal stamp size.

To obtain proper proportions, and to enable an accurate portrayal of the maps appearing on this World Unity design, the two hemispheres were divided into small squares. Also delineated on these hemispheres were several circles which outlined five areas showing various intensities of lighting. Examination of the finished stamp indicates that the engraver accurately followed these boundaries in developing the design in the steel die.

* Mr. Baxter is Research Chairman of the National Philatelic Museum, Philadelphia, and author of the book, "Printing Postage Stamps by Line Engraving," 1939.

The illustrations in this article are from large photographs supplied by the United Nations Postal Administration, shown reduced to approximately $1\frac{1}{2}$ times stamp size.—Editor.

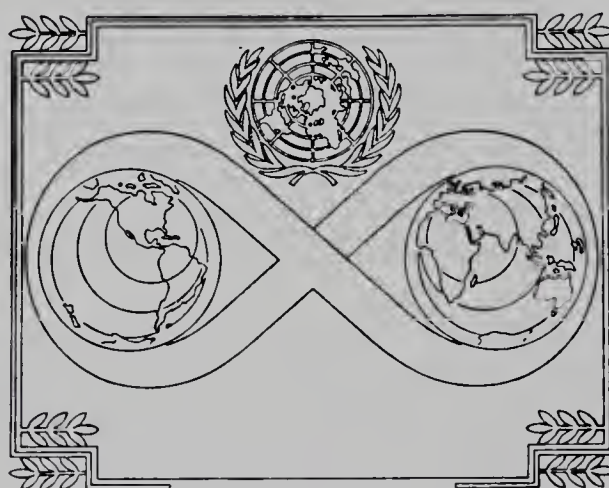


Photograph of Enlarged Pencil Drawing,
First Step in Developing a Stencil**

Careful inspection of the pencil drawing** reveals several interesting facts. For instance, there are many tiny holes which were pricked by the point of a compass as the circles were inscribed by the artist. By coincidence, the centers of some of these arcs fell upon certain lines of the design and, as a consequence, they were difficult to see. To make them more discernible, the artist drew small arrows to indicate their locations. The sprigs, which ornament the four corners of the model, are also interesting because they appear only in the upper left and lower right corners of the pencil drawing. Another feature worthy of mention is the space that was provided at the bottom of the design in the event that the manufacturer's imprint would be permitted by the United Nations Postal Administration.

Gelatin Transfer

3012 3293V32



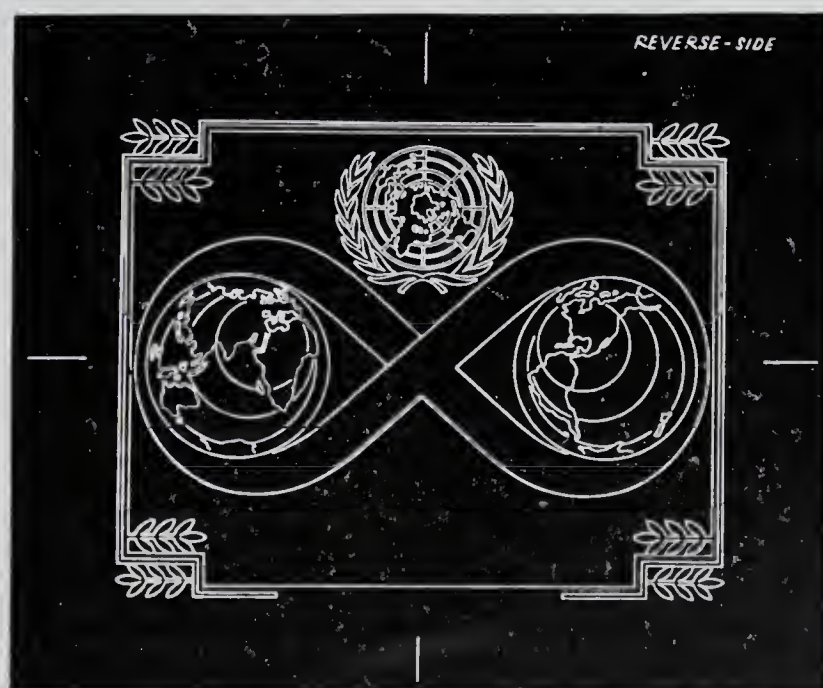
Black Ink Tracing on Transparent Gelatin

When the drawing was finished, a sheet of transparent gelatin was placed on top and a black ink tracing was made with the aid of drawing instruments. By shifting the position of the gelatin on the drawing, it was possible to trace the two missing corner ornaments. To differentiate the front from the back, the words REVERSE-SIDE, reading backwards, were lettered on the gelatin near the top. Centering lines were drawn at the top, bottom, and both sides.

** Some of the light pencil lines of this drawing could not be satisfactorily reproduced in our illustration.—Editor.



Hand Tooling a Print made on a Zinc Template from Gelatin Tracing



Etched and Hand Tooled Design on Template,
Ready for Pantograph Transferring

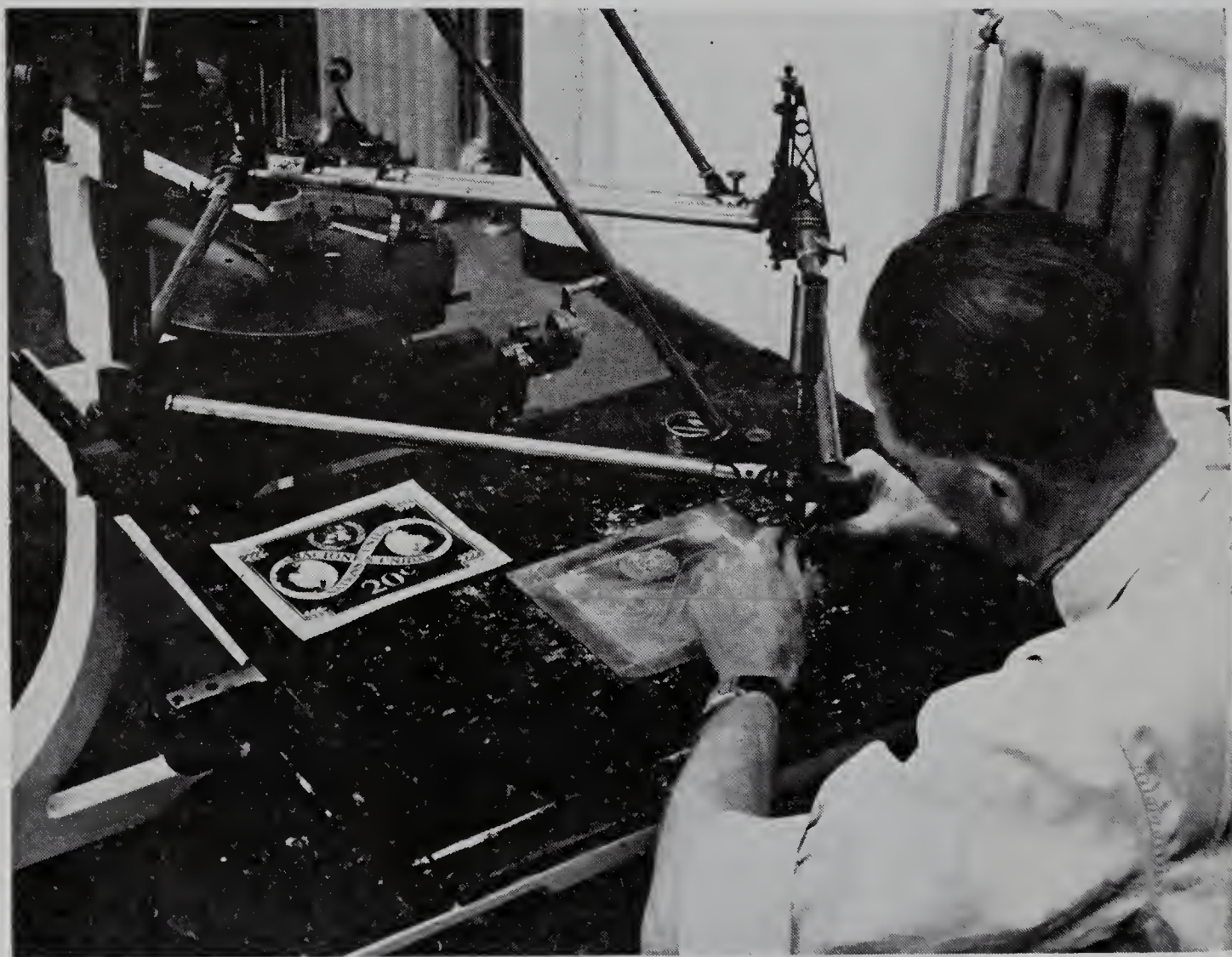
Zinc Template Used

A sheet of zinc, slightly larger than the tracing, was sensitized. The sheet of gelatin, with the traced side facing this sensitized surface, was then employed as a photographic negative to produce a contact print on the zinc plate. In this print the design was reversed and the lettering at the top read REVERSE-SIDE, in a normal manner.

By means of the photoengraving process the design was etched below the surface of the zinc plate and the template was completed by hand-cutting with a graver. Finally, the intaglio lines were filled with whiting.

Die Coated and Pantograph Work Begun

Woyty-Wimmer, the engraver, then selected a steel die blank from the plate vault and thoroughly washed it with gasoline to remove the protective coating. Next, the surface was cleaned with denatured wood alcohol, applied with a small piece of cheese cloth. When the surface dried, the engraver blew his breath upon the die and gave the surface a final polish with tissue paper. An etching ground was then applied to the upper surface.



Transferring the Design to a Steel Die by Pantograph

When the ground was dry, the die was placed directly under a diamond engraving point in the pantograph machine. The die was held in position by means of two metal clips. The large template of the 25c stamp also was mounted in the pantograph beneath a tracing stylus, equipped with two horizontal handles. When all the preliminary arrangements had been completed, the engraver adjusted the machine so as to obtain the proper reduction, and lowered the diamond point to the surface of the die.

Firmly gripping the handles of the tracing stylus with both hands, the engraver carefully followed the intaglio lines in the template. For every movement of the stylus there was a similar reciprocating action of the diamond tracing point in the scale of the stamp. This continued until the entire design on the template was scratched in the etching ground in the exact size of the stamp (24 by 30.4 mm). Obviously, the whiting was scraped from the intaglio lines in the template by the tracing stylus. This enabled the engraver to determine when all the lines on the template were transferred.

It is not known whether Woyty-Wimmer merely stained the transfer on the die with steel stain and then completed the preliminary work with a graver, or whether he etched certain portions of the transfer directly in the die. It is the opinion of the writer that the entire transfer was stained; that some of the lines were hand-tooled, with the stain imprinted on the steel acting as a guide; and that the remaining lines were etched, then retouched by hand cutting.

Etching the Die

The first step in etching the die was to carefully brush a small amount of saliva into the lines. The saliva functioned as a tie when Spencer acid was applied. (Spencer acid consists of a 25 per cent solution of nitric acid with distilled water combined with small amounts of nitrate of mercury, nitrate of silver, and alum.) The acid was gradually flowed over the surface of the die until the finest lines had been etched to the required depth. The die was then washed with water and was dried by blotting. These lightly etched lines were painted out with stop-out wax (sealing wax dissolved in alcohol) to stop further action, and the intermediate lines were given an additional bite with acid. Again, the die was washed and dried. These intermediate lines, in turn, were covered with stop-out wax and the operation was resumed until all the lines were properly etched.

Hand Cutting

Both the ground and the stop-out wax were then removed with gasoline and alcohol. The remaining lines of the 20c stamp, with the exception of the ruling, were cut by hand with a graver. Among these engraved lines are the inscriptions, the outline of the denominational figures, and the ribs in the leaves.

Again the die was cleaned with solvents. It was heated and stick sealing wax was rubbed over the surface, filling all the lines. Then the surface was leveled with a stick of charcoal, the die was cleaned, and liquid ground was carefully brushed over the surface. The final phase of the work was then undertaken on a ruling machine.

Ruling by Machine

The ruling machine is an apparatus equipped with a sliding carriage in which a diamond engraving point is mounted. The point is arranged directly above a turntable upon which a die can be fastened. With this machine it is possible to scratch uniformly spaced straight, radial, circular and waved line combinations in an etching ground on the surface of a die.

When the ground on the 20c die had dried, the engraver fastened the die upon the turntable of the ruling machine with modeling wax. He then adjusted the turntable so that the first series of parallel lines would be ruled at about a 45 degree angle. After the diamond point and its counterbalance had been adjusted, the turntable was moved by means of a lead-screw to the precise starting point, and a ratchet wheel on the left side of the machine was set to obtain the desired spacing of lines.

With his right hand the engraver pushed the carriage along its supporting rails, dragging the diamond engraving point across the entire design and uncovering the steel surface. The point was lifted, the index wheel was adjusted with the left hand, and the

diamond was brought back to the starting position. Then the second line, properly spaced, was scratched in the etching ground. This operation continued in progression until all the lines in one direction were ruled.

Cross-Hatching

Without disturbing the other adjustments, the turntable was turned 90 degrees and a second system of lines was ruled. Obviously, these lines crossed the first series at right angles. Subsequently, the ruled lines were etched with acid.

When cross-hatching is used, some engravers prefer to etch each system of lines independently. It is not known definitely which method Woyty-Wimmer prefers. But if he etched the first series before the second system of lines was laid, it was necessary for him to clean the die with gasoline or turpentine, to fill the lines with stick sealing wax, to level and polish the surface with stick charcoal, to lay a new ground, to rule, and to etch again with acid.

In the opinion of the writer, both systems of lines were ruled in a common ground and were etched simultaneously. There are several indications that this procedure was followed: for instance, all cross-hatched lines are apparently the same weight, and in each instance where foul biting apparently occurred, it happened at the intersections. And in several instances, foul biting appears at the bottom of the white lozenge. That would seem to indicate that the die was ruled from top to bottom and that the ground either chipped or dragged-out at the very bottom of the interstices when the second series of lines were laid.

Die Completed

After perfecting the lines of the design with a graver, the work which began on July 11 was finished on August 8, 1951. Color trials were pulled and they were essayed to the United Nations Postal Administration. The design in the accepted color was approved on August 13.



Die Proof of Finished Stamp

Subsequently, the die was hardened and the design was transferred by the standard transfer press and roller method to 100 subject steel plates consisting of two panes of 50, arranged in five vertical rows of ten stamps. Transferring began on August 15. After the plate proof was approved, the steel plate was curved, chrome plated and printed in a rotary press. Printing began on August 23, 1951.

U. S. POSTAL CARD ESSAYS AND PROOFS

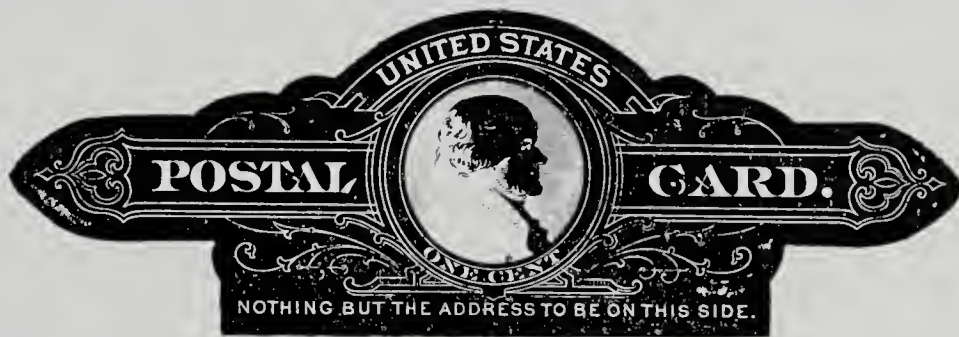
A Historical Catalog of U. S. STAMP ESSAYS & PROOFS

By Clarence W. Brazer, D.Sc.

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(Continued from JOURNAL No. 35, page 174)

Issue of December 1, 1886



UX9E-A

It was finally decided to change both the design and the color of the ink, which new cards were issued December 1, 1886. A recess engraving was prepared from which die essays printed in thick black ink exist on both cardboard and on white wove paper. The engraving was probably made at the Bureau of Engraving & Printing.

UX9E-A. 1 Cent.

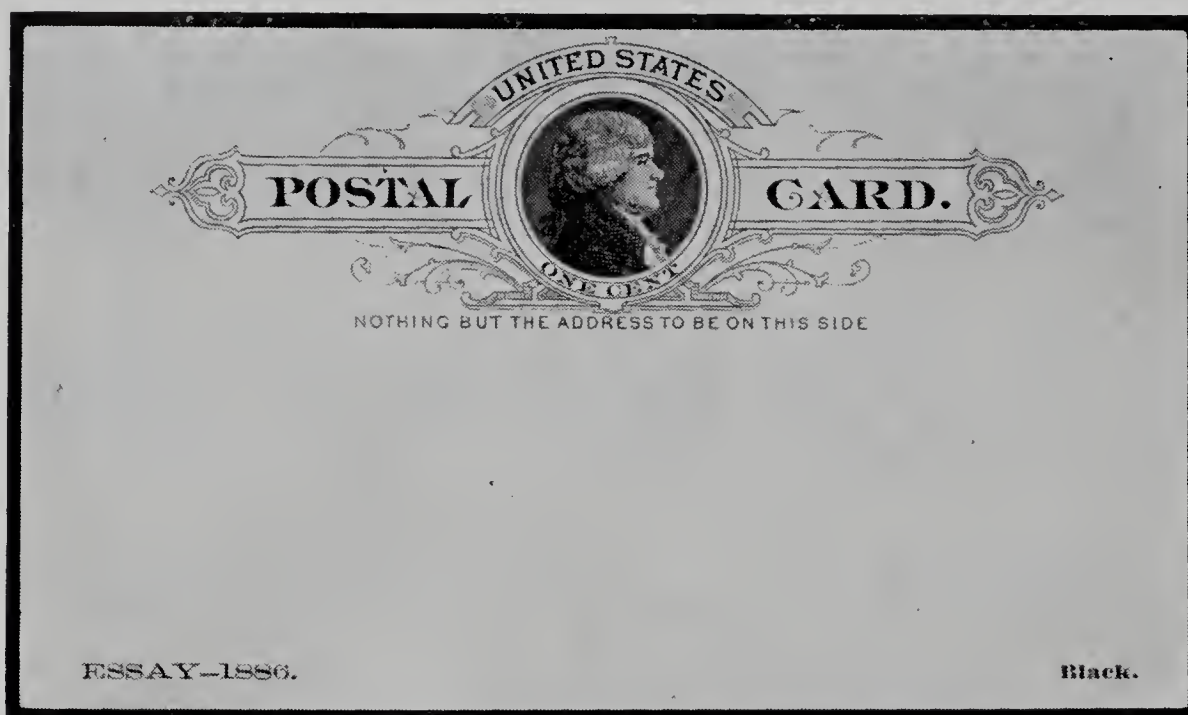
- a. Recess (intaglio) engraved die essay on white cardboard .014" thick 119x60mm. (1 known)
69 o/5 black
- b. Recess engraved die essay on white wove paper .0035" thick 126x72mm. (1 known)
69 o/5 black

Trial Color Proofs

A few trial color proofs are known on regular size as issued cards without the usual extra printing at bottom of the card, as follows:—

UX9TC4. 1 Cent.

- a. On trial color 5 d/1 dim pale o-o-red cardboard .011" thick 130x76mm with vertical laid lines on back of card. These have been said to be "counters" inserted between sheets of normal cards to mark 50 or 100 sheets.
69 k/5 dark neutral gray
- b. On trial color 15 f/1 dim faint y-orange semi-opaque flaked coarse diagonally laid stiff cardboard .012" thick.
3 k/1 dim dark o-red
3 m/2 dull dusky o-red
5 h/0 m. deep o-o-red
- f. On trial color 7 d/1 dim pale r-orange card .010" thick and with only "Essay-1886" in black in lower left corner.
3 -/0 o-red (rose-lake)



UX9TC4

- h. On 9f/2 dull faint o-r-orange card .01" thick.
59 i/1 dim deep violet

However, most of the trial color cards 131x77mm known have printed in black 3mm from the bottom of the face of the card "Essay—1886" in Roman capitals 23x1.5mm and in 6 point bold upper and lower case type in the lower right hand corner is the name of the color of the ink. Some cards now exist that have been trimmed to 131x71mm with about 6mm or more cut off the bottom in order to remove this printing. When these trial color proofs were submitted they were probably "Essays" for approval, but after the design was approved we now name them "trial color proofs."

In the *American Philatelist* for September, 1938 I published a tentative list of over 90 varieties. It is probable that only one color of ink on each color of cardboard became available to philatelists as only one duplicate is known. Later I obtained George L. Toppan's manuscript list of 22 color inks, each printed on from 9 to 12 colors of cardboard, and he named "black" (probably black and wood-cut black) on 24 colors of cardboard, making 238 varieties he had seen. It is possible that some of the 24 colors of cardboard were printed with at least 22 colors of ink.

Toppan's cards were probably distributed to philatelists by sets of one color ink on various color cards, as those in my collection were obtained in groups of certain colors of ink on various colors of card, and that is the manner of listing adopted by George L. Toppan. One collection seen had the "Carmine" ink on 10 of the 11 color cards listed by Toppan and I have the other, all with the color name cut off the bottom! One lot of 16 cut cards was sold in the auction sale of the Arthur Linz collection, which included these 11 in "Carmine" ink. My reference collection now (1952) contains the varieties here cataloged by color numbers, but Toppan listed some colors of ink that I have not yet seen by printed name, altho I have seen some cut cards only 71 mm high with the black printing at the bottom removed. These, perhaps foolishly, I refused to buy expecting to be able to get complete cards in original condition that have not yet been seen after 20 years collecting. Toppan did not list some varieties I have recorded.

In addition to the 10 colors of ink seen, George Toppan listed by his color names 12 more each on 9 to 12 color cards, and black on 12 color cards that I have not yet seen for identification. I hope some reader may submit any of these for cataloging. These all went into collections from Boston over fifty years ago, but where are they now?

George L. Toppan's list recorded the colors of his cards. His list of 11 ink colors on "Carmine" cards, which have been seen, provides an opportunity to try and translate his names into our more accurate color terminology of the color of cards known, and

thus to add to our catalog. In the Catalog listing these card color guesses are marked with (T) indicating from Toppan's list; they have not been seen by this author.

UX0TC4

Original size of all cards 131 x 77mm.

Cards only seen cut to about 131 x 77mm are listed (cut). These names formerly printed on card may not be correctly listed.

Card colors and ink colors listed by George Toppan may not be correctly listed as they have not been seen by this author; they are listed with (T).

Color of ink

Name printed on card

c. On 1 c/1 dim v. light red card .01" thick with wove mesh but horizontal ribbed.

3 -/0 r-red	—Rose Lake
3 i/1 dim deep o-red	—Madder Lake
	—Dark Brown (T)
5 h/0 m.deep o-o-red	—Vermilion. Johnson's (cut)
7 m/1 dim dusky r-orange	—Burnt Umber (T)
	—Light Brown (T)
17 m/2 dull dusky y-y-orange	—Special Brown (T)
23 m/5 yellow-black	—Wood-Cut Black
	—Olive (T)
	—Light Green (T)
	—Dark Green (T)
	—Dark Blue (T)
41 m/3 dingy dusky b-b-green	—Blue Black (T)
	—Ultramarine (T)
	—Steel Black (T)
59 i/1 dim deep violet	—Violet
69 k/3 dingy dark r-v-red	—Photo Ink (T)
69 o/5 black	—Black
71 i/0 deep v-r-red	—Carmine (T)

d. On 1 f/1 dim faint red card .011" thick.

3 -/0 o-red	—Rose Lake
3 i/1 dim deep o-red	—Madder Lake
	—Dark Brown (T)
5 h/0 m.deep o-o-red	—Vermilion. Johnson's? (cut)
7 m/1 dim dusky r-orange	—Burnt Umber (T)
13 k/1 dim dark o-y-orange	—Russet Brown (T)
23 m/5 yellow-black	—Wood Cut Black
	—Light Green (T)
	—Steel Black (T)
41 m/3 dingy dusky b-b-green	—Blue Black
	—Dark Blue (T)
59 i/1 dim deep violet	—Violet (T)
69 k/3 dingy dark r-v-red	—Photo Ink (T)
69 o/5 black	—Black

e. On 3 f/2 dull faint o-red card .011" thick.

1 j/0 v.deep red	—Wades Vermilion (T)
3 -/0 o-red	—Rose Lake
3 i/1 dim deep o-red	—Madder Lake
	—Dark Brown (T)
5 h/0 m.deep o-o-red	—Vermilion. Johnson's? (cut)

Color of ink	Name printed on card
13 k/1 dim dark o-y-orange	—Russet Brown (T)
17 m/2 dull dusky y-y-orange	—Special Brown (T)
	—Medium Brown (T)
23 m/5 yellow-black	—Wood-Cut Black
41 m/1 dim dusky b-b-green	—Dark Green? (cut)
	—Olive (T)
59 i/1 dim deep violet	—Violet
69 k/3 dingy dark r-v-red	—Photo Ink (T)
69 o/5 black	—Black (T)

f. On 7 d/1 dim pale r-orange card .01" thick.

1 j/0 v.deep red	—Wades Vermilion (cut)
3 -/0 o-red	—Rose Lake
3 i/1 dim deep o-red	—Madder Lake
	—Dark Brown (T)
5 h/0 m.deep o-o-red	—Vermilion. Johnson's
7 m/1 dim dusky r-orange	—Burnt Umber (T)
17 m/2 dull dusky y-y-orange	—Special Brown (T)
	—Light Brown (T)
	—Medium Brown (T)
23 m/5 yellow-black	—Wood-Cut Black
	—Olive (T)
	—Dark Blue (T)
41 m/3 dingy dusky b-b-green	—Blue Black
	—Ultramarine (T)
59 i/1 dim deep violet	—Violet
	—Photo Ink (T)
69 o/5 black	—Black
71 i/0 deep v-r-red	—Carmine (T)

g. On 7 f/2 dull faint r-orange card .009" thick wove texture.

3 -/0 o-red	—Rose Lake
3 i/1 dim deep o-red	—Madder Lake
23 m/5 yellow-black	—Wood-Cut Black
	—Photo Ink (T)
69 o/5 black	—Black
71 i/0 deep v-r-red	—Carmine (T)

h. On 9 f/2 dull faint o-r-orange card .01" thick.

3 -/0 o-red	—Rose Lake
3 i/1 dim deep o-red	—Madder Lake
	—Dark Brown (T)
5 h/0 m.deep o-o-red	—Vermilion. Johnson's (T)
17 m/2 dull dusky y-y-orange	—Special Brown (T)
	—Light Brown (T)
	—Medium Brown (T)
	—Olive (T)
	—Steel Black (T)
	—Dark Blue (T)
	—Ultramarine (T)
59 i/1 dim deep violet	—Violet (T)
69 o/5 black	—Black

Color of ink	Name printed on card
i. On 9 f/4 smoky faint o-r-orange card .01" thick.	
3 -/0 o-red	—Rose Lake
3 i/1 dim deep o-red	—Madder Lake
	—Dark Brown (T)
	—Olive (T)
41 m/1 dim dusky b-b-green	—Dark Green (T)
	—Steel Black (T)
	—Dark Blue (T)
	—Ultramarine (T)
59 i/1 dim deep violet	—Violet
	—Photo Ink (T)
69 o/5 black	—Black
71 i/0 deep v-r-red	—Carmine (T)
j. On 9 g/3 dingy faint o-r-orange card .01" thick.	
3 -/0 o-red	—Rose Lake
3 i/1 dim deep o-red	—Madder Lake
	—Dark Brown (T)
	—Steel Black (T)
	—Dark Blue (T)
41 m/3 dingy dusky b-b-green	—Blue Black
59 i/1 dim deep violet	—Violet (T)
69 o/5 black	—Black
k. On 9 g/4 smoky v. faint o-r-orange card .011" thick.	
1 j/0 v.deep red	—Wade's Vermilion? (cut)
3 -/0 o-red	—Rose Lake
3 i/1 dim deep o-red	—Madder Lake
	—Medium Brown (T)
69 o/5 black	—Black
71 i/0 deep v-r-red	—Carmine
l. On 17 c/3 dingy v. light y-y-orange (brown) card .01" thick.	
1 j/0 v.deep red	—Wade's Vermilion? (cut)
3 -/0 o-red	—Rose Lake
7 m/1 dim dusky r-orange	—Burnt Umber? (cut)
17 m/2 dull dusky y-y-orange	—Special Brown
	—Medium Brown (T)
23 m/5 yellow-black	—Wood-Cut Black
	—Olive (T)
41 m/1 dim dusky b-b-green?	—Dark Green (T)
41 m/3 dingy dusky b-b-green	—Blue Black
59 i/1 dim deep violet	—Violet
69 k/3 dingy dark r-v-red	—Photo Ink (T)
69 o/5 black	—Black
71 i/0 deep v-r-red	—Carmine
m. On 17 d/3 dingy pale y-y-orange card .01" thick.	
1 j/0 v.deep red	—Wade's Vermilion (T)
3 -/0 o-red	—Rose Lake
3 i/1 dim deep o-red	—Madder Lake
	—Dark Brown (T)
7 m/1 dim dusky r-orange	—Burnt Umber (T)

Color of ink	Name printed on card
17 m/2 dull dusky y-y-orange	—Special Brown (T)
	—Light Brown (T)
23 m/5 yellow-black	—Wood-Cut Black
	—Olive (T)
	—Light Green (T)
	—Dark Green (T)
	—Steel Black (T)
	—Dark Blue (T)
41 m/3 dingy dusky b-b-green	—Blue Black
59 i/1 dim deep violet	—Violet
69 k/3 dingy dark r-v-red	—Photo Ink (T)
69 o/5 black	—Black

n. On 17 f/2 dull faint y-y-orange card .011" thick.

3 -/0 o-red	—Rose Lake
3 i/1 dim deep o-red	—Madder Lake
	—Dark Brown (T)
5 h/0 m.deep o-o-red	—Vermilion. Johnson's (T)
13 k/1 dim dark o-y-orange	—Russet-Brown (T)
	—Light Brown (T)
41 m/3 dingy dusky b-b-green	—Blue Black
	—Ultramarine (T)
59 i/1 dim deep violet	—Violet
69 o/5 black	—Black

o. On 21 d/1 dim pale o-y-yellow card .01" thick.

1 j/0 v.deep red	—Wade's Vermilion? (cut)
3 -/0 o-red	—Rose Lake
3 i/1 dim deep o-red	—Madder Lake
13 k/1 dim dark o-y-orange	—Russet Brown (T)
17 m/2 dull dusky y-y-orange	—Special Brown (T)
	—Olive (T)
	—Light Green (T)
41 m/1 dim dusky b-b-green	—Dark Green (T)
41 m/3 dingy dusky b-b-green	—Blue Black (T)
59 i/1 dim deep violet	—Violet (T)
69 o/5 black	—Black
71 i/0 deep v-r-red	—Carmine (T)

p. On 21 f/2 dull faint o-y-yellow card .01" thick.

3 -/0 o-red	—Rose Lake
3 i/1 dim deep o-red	—Madder Lake
7 m/1 dim dusky r-orange	—Burnt Umber (T)
	—Russet Brown (T)
	—Light Brown (T)
	—Medium Brown (T)
	—Light Green (T)
	—Dark Blue (T)
	—Ultramarine (T)
59 i/1 dim deep violet	—Violet
71 i/0 deep r-r-red	—Carmine (T)

Color of ink	Name printed on card
q. On 21 g/4 smoky v. faint o-y-yellow card .011" thick.	
3 -/0 o-red	—Rose Lake
3 i/1 dim deep o-red	—Madder Lake
5 h/0 m.deep o-o-red	—Vermilion. Johnson's (T)
13 k/1 dim dark o-y-orange	—Russet Brown (T)
23 m/5 yellow-black	—Wood-Cut Black
	—Olive (T)
	—Light Green (T)
	—Dark Green (T)
41 m/3 dingy dusky b-b-green	—Blue Black
	—Ultramarine (T)
69 o/5 black	—Black
r. On 23 f/2 dull faint yellow card .011" thick.	
3 -/0 red	—Rose Lake
3 i/1 dim deep o-red	—Madder Lake
	—Dark Brown (T)
5 h/0 m.deep o-o-red	—Vermilion. Johnson's (T)
7 m/1 dim dusky r-orange	—Burnt Umber (T)
17 m/2 dull dusky y-y-orange	—Special Brown (T)
	—Light Brown (T)
	—Medium Brown (T)
	—Olive (T)
	—Dark Green (T)
	—Steel Black (T)
	—Dark Blue (T)
41 m/3 dingy dusky b-b-green	—Blue Black
	—Ultramarine (T)
59 i/1 dim deep violet	—Violet
69 k/3 dingy dark r-v-red	—Photo Ink (cut)
69 o/5 black	—Black
s. On 25 f/3 dingy faint y-g-yellow card .01" thick.	
1 j/0 v.deep red	—Wade's Vermilion (cut)
3 -/0 o-red	—Rose Lake
3 i/1 dim deep o-red	—Madder Lake
5 h/0 m.deep o-o-red	—Vermilion. Johnson's (T)
	—Medium Brown (T)
23 m/5 yellow-black	—Wood-Cut Black
	—Light Green (T)
	—Dark Green (T)
41 m/3 dingy dusky b-b-green	—Blue Black
	—Ultramarine (T)
59 i/1 dim deep violet	—Violet
69 k/3 dingy dark r-v-red	—Photo Ink (T)
69 o/5 black	—Black
t. On 35 e/5 gloomy v.pale green card .01" thick.	
1 j/0 v.deep red	—Wade's Vermilion (T)
3 -/0 o-red	—Rose Lake
3 i/1 dim deep o-red	—Madder Lake
5 h/0 m.deep o-o-red	—Vermilion. Johnson's (T)
	—Burnt Umber (T)

Color of ink	Name printed on card
	—Russet Brown (T)
17 m/2 dull dusky y-y-orange	—Special Brown (T)
	—Medium Brown (T)
23 m/5 yellow-black	—Wood-Cut Black
	—Olive (T)
	—Light Green (T)
	—Dark Green (T)
41 m/3 dingy dusky b-b-green	—Blue Black
69 o/5 black	—Black

u. On 37 f/2 dull faint g-b-green card .01" thick.

1 j/0 v.deep red	—Wade's Vermilion (cut)
3 -/0 o-red	—Rose Lake
3 i/1 dim deep o-red	—Madder Lake
5 h/0 m.deep o-o-red	—Vermilion. Johnson's
7 m/1 dim dusky r-orange	—Burnt Umber (cut)
	—Russet Brown (T)
	—Light Brown (T)
23 m/5 yellow-black	—Wood-Cut Black
	—Light Green (T)
	—Steel Black (T)
	—Dark Blue (T)
59 i/1 dim deep violet	—Violet
69 o/5 black	—Black

v. On 39 f/2 dull faint b-green card .01" thick.

3 -/0 o-red	—Rose Lake (2 known)
3 i/0 dim deep o-red	—Madder Lake
	—Russet Brown (T)
	—Light Brown (T)
23 m/5 yellow-black	—Wood-Cut Black
	—Light Green (T)
	—Dark Green (T)
	—Dark Blue (T)
41 m/3 dingy dusky b-b-green	—Blue Black
	—Ultramarine (T)
59 i/1 dim deep violet	—Violet (T)
69 o/5 black	—Black

w. On 41 f/2 dull faint b-b-green card .01" thick.

3 i/0 dim deep o-red	—Madder Lake
5 h/0 m.deep o-o-red	—Vermilion. Johnson's (T)
7 m/1 dim dusky r-orange	—Burnt Umber (T)
17 m/2 dull dusky y-y-orange	—Special Brown (T)
	—Light Green (T)
	—Steel Black (T)
41 m/3 dingy dusky b-b-green	—Blue Black
59 i/1 dim deep violet	—Violet (T)
69 k/3 dingy dark r-v-red	—Photo Ink (T)
69 o/5 black	—Black
71 i/0 deep v-r-red	—Carmine (T)

Color of ink	Name printed on card
x. On 42 f/2 dull faint m.b-b-green card .01" thick.	
1 j/0 v-deep red	—Wades Vermilion (cut)
3 -/0 o-red	—Rose Lake
3 i/1 dim deep o-red	—Madder Lake
13 k/1 dim dark o-y-orange	—Russet Brown (T)
	—Medium Brown (T)
41 m/3 dingy dusky b-b-green	—Blue Black (T)
	—Ultramarine (T)
59 i/1 dim deep violet	—Violet
69 k/3 dingy dark r-v-red	—Photo Ink (T)
69 o/5 black	—Black
71 i/0 deep v-r-red	—Carmine (T)

y. On 43 f/2 dull faint g-blue card .011" thick.

3 -/0 o-red	—Rose Lake
3 i/1 dim deep red	—Madder Lake
7 m/1 dim dusky r-orange	—Burnt Umber (T)
23 m/5 yellow-black	—Wood-Cut Black
41 m/3 dingy dusky b-b-green	—Blue Black
69 o/5 black	—Black (T)

z. On 45 f/2 dull faint b-g-blue card .011" thick.

1 j/0 v.deep red	—Wade's Vermilion (T)
3 -/0 o-red	—Rose Lake
3 i/1 dim deep o-red	—Madder Lake
	—Dark Brown (T)
5 h/0 v.deep o-o-red	—Vermilion-Johnson's (T)
7 m/1 dim dusky r-orange	—Burnt Umber (T)
13 k/1 dim dark o-y-orange	—Russet Brown (T)
	—Light Brown (T)
	—Medium Brown (T)
23 m/5 yellow-black	—Wood-Cut Black
	—Olive (T)
	—Steel Black (T)
41 m/3 dingy dusky b-b-green	—Blue Black
59 i/1 dim deep violet	—Violet
69 k/3 dingy dark r-v-red	—Photo Ink
69 o/5 black	—Black
71 i/0 deep v-r-red	—Carmine

Normal Color Proofs

UX9P. 1 Cent.

1. Large typograph die proof printed in center of a white cardboard .011" thick 184x105mm. (1 known) This sold at auction in 1945 for \$29.00.
69 o/5 black
4. Plate proof on 17 f/1 dim faint y-y-orange cardboard .011" thick 131x72mm, issued size. Typographed impression shows on back of proofs.
69 o/5 black

The UX9 Issued Card

A UX9 card in the author's collection that was probably spot mounted in a book by George N. Tyner, P. O. D. agent, has written on the face "First printed Dec. 1, 1885."

UX9. On 19 f/2 dull faint y-o-yellow unglazed opaque coarse mottled texture card .013" thick.
69 o/5 black

A similar but, clear texture, card has the 50 x 32mm. oval violet-red handstamp "U. S. POSTAL CARD AGENCY, / MAR 29 1890/BIRMINGHAM, CONN."

Another card of same quality has a violet handstamp cancellation across the design composed of 3 parallel lines 50mm. long and 3mm. apart or 6mm. overall. It is dated in pencil "May 9/90".

This same official cancelation was applied to trial color proofs of UY50 & UY51.

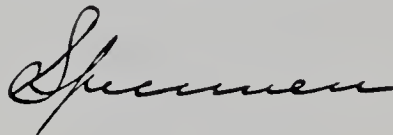
Specimen Cards

A fine quality card in the author's collection semi-glazed both sides was handstamped with small "Specimen", Scott's Type E, on the face with dark violet ink. This hand-stamp was used for adhesive stamps, etc., from about 1894 to about 1904.

Specimen. Type E

UX9S-E. On 17 f/2 dull faint y-orange card clear semi-glazed both sides, .012" thick.
69 o/5 black

There is also in the author's collection a set of four postal cards with Specimen written on the face in the same handwriting, about 60 x 10mm in different sizes that were probably submitted when new sizes for UX10 and UX11 were considered in 1891. These cards are printed in black on the back "Departmental-Sample A.", "B", "C" and "D".



Type I

UX9S-IA. On 19 f/2 dull faint y-o-yellow unglazed card of fine clear texture 112 x 74mm .015" thick, printed in black on back "Departmental-Sample A" 60 x 3mm.
69 o/5 black

UX9S-IB. On 19 f/2 dull faint y-o-yellow unglazed card of fine clear texture 130 x 76mm .013" thick (size of UX9 as issued) printed in black on back "Departmental-Sample B." 60 x 3mm.
69 o/5 black

UX9S-IC. On 19 f/2 dull faint y-o-yellow unglazed card of fine clear texture 155 x 95mm (size of UX10 as issued) .015" thick printed in black on back "Departmental-Sample C." 60 x 3mm.
69 o/5 black

UX9S-ID. On 19 f/2 dull faint y-o-yellow unglazed card of fine clear texture 130 x 93mm .015" thick printed in black on back "Departmental-Sample D." 60 x 3mm.
69 o/5 black

UX9 Experimental Reply Card

Another pair of UX9 cards of issued size 130 x 76mm hinged along the top with cloth pasted 1/2 inch wide with printing on both sides has pasted on the front of the top about 15mm from each end experimental semi-oval flaps about 16 x 16mm to fold the pair together.

The UX9 Baby Joker

When the so named "Lady's size" UX11 card 117 x 75mm was issued December 16, 1891, it caused some joker to have privately printed a miniature card for a baby size card. The imitation of the issued design is a well reproduced design about 52 x 17mm printed in black at the top of a 19 d/2 dull pale y-o-yellow card with red silk short threads 65 x 44mm.

(To be continued.)

U. S. XX Century

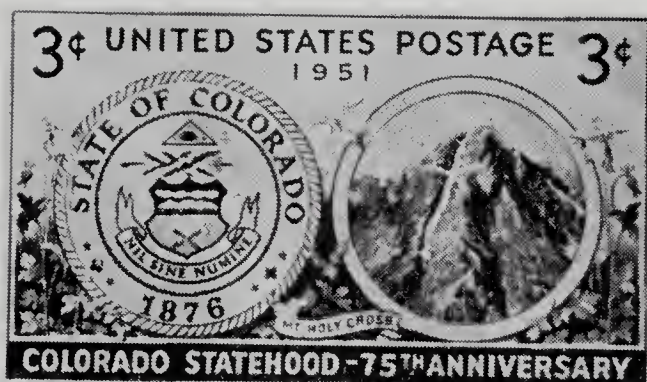
Essay Designs, Models and Proofs

By Sol Glass

(Continued from JOURNAL No. 35, page 157.)

Colorado Statehood Issue

Three Cents—Issued August 1, 1951



1001E-A. Rejected Design
Colorado State Seal and Mount of the Holy Cross



1001E-B. Rejected Design
Mount of the Holy Cross, Prospector and Colorado Capitol



1001E-C. Rejected Design
Mount of the Holy Cross and State Flag



1001E-D. Approved Model
Colorado Capitol and Mount of the Holy Cross

Three Rejected Designs.

Designer—William K. Schrage.

Engravers—Vignette, George A. Gundersen.

Outline frame, lettering and numerals, John S. Edmondson.

Design Essayed May 7, 1951, to J. M. Donaldson, P. M. G.

Model Approved May 14, 1951, by J. M. Donaldson, P. M. G.

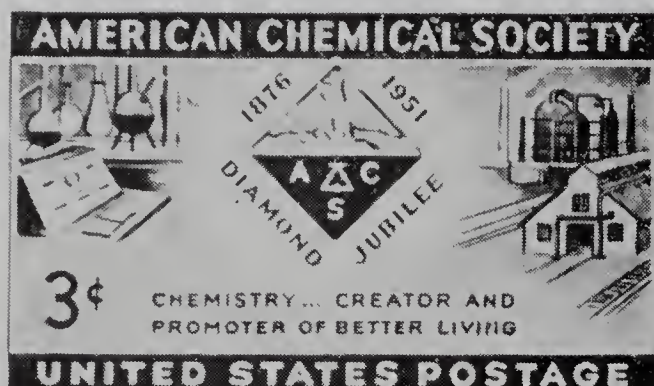
Die Proof Approved June 26, 1951, by J. M. Donaldson, P. M. G.

Source of Design

Photograph of Mount of the Holy Cross and a photograph of the Colorado Capitol and Civic Center, both from the National Geographic Magazine, July, 1946, page 17.

American Chemical Society Issue

Three Cents—Issued September 4, 1951



1002E-A. Rejected Design
A. C. S. Emblem and Symbols of
Chemistry



1002E-B. Approved Model
A. C. S. Emblem and Symbols of
Chemistry

One Rejected Design.

Designer—Charles R. Chickering.

Engravers—Vignette, Herbert F. F. Fichter.

Outline frame, lettering and numerals, John S. Edmondson.

Design Essayed June 26, 1951, to J. M. Donaldson, P. M. G.

Model Approved June 28, 1951, by J. M. Donaldson, P. M. G.

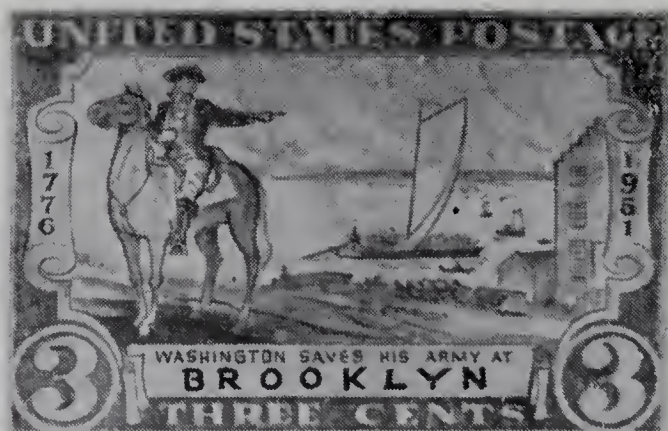
Die Proof Approved August 7, 1951, by J. M. Donaldson, P. M. G.

Source of Design

Photograph of a drawing of the Emblem of the American Chemical Society, a photograph of a modern alembic with supporting instruments and a conventional hydrometer, and a photograph of a modern ionization fractionating unit with part of catalytic light ends unit in foreground, all of which were furnished by the American Chemical Society through the Post Office Department, Washington, D. C.

Battle of Brooklyn Issue

Three Cents—Issued December 10, 1951



1003E-A. Essay Drawing by
Eugene Craig



1003E-B. Rejected Essay
General George Washington Evacuating
Army



1003E-C. Rejected Essay
General George Washington Evacuating
Army



1003E-D. Approved Model
General George Washington Evacuating
Army

Three Rejected Designs.

Designer—Eugene Craig.

Modeler—Charles R. Chickering.

Engravers—Vignette, ribbon and frame, Charles A. Brooks.

Lettering and numerals, John S. Edmondson.

Design Essayed October 19, 1951, to J. M. Donaldson, P. M. G.

Model Approved October 21, 1951, by J. M. Donaldson, P. M. G.

Die Proof Approved November 5, 1951, by J. M. Donaldson, P. M. G.

Source of Design

A wash drawing by Charles R. Chickering, using as subject material a drawing by Eugene Craig, editorial cartoonist, Brooklyn Eagle, Brooklyn, N. Y., who used as a guide a painting by H. A. Ogden, "The Retreat from Long Island," which appears on page 86 of "The Century Book of the Revolution," a photograph of the Ferry House from the book entitled "History of Travel in America," by Seymour Dunbar, Tudor Publishing Company, New York, 1937, page 44, and a photograph of an engraving, Washington on His White Horse, by William Hall from a painting by John Faed, which was furnished by the Director of Posts, Philippine Islands, and used in preparing the 5 Pesos Philippine stamp of 1935.

Caldwell Wins Lansdowne Merit Award

By Joseph Mandos

Following the conclusion of each stamp season, the Lansdowne Stamp Club selects for its Annual Merit Award Certificate the speaker who in the opinion of the Merit Award Committee gave, during that season, the best demonstration of a full and comprehensive knowledge of his subject. The Award for 1951-52 was given to our Vice-President George W. Caldwell who, on February 15th, addressed the Club on the subject of the origin and development of stamp design as seen through the medium of essays and proofs.

In view of the many nationally known speakers who addressed the Club during the 1951-52 season, Mr. Caldwell is deserving of our heartiest congratulations. Others in our Society who have been admitted to this select circle during past years are Dr. Clarence W. Brazer, Dr. Stephen G. Rich and Chester A. Smeltzer.

(Note:—We understand that President Mandos is also a member of this select circle. His innate modesty precluded his saying so.—Editor.)

An article on Spain would be welcome.

U. S. Hybrid Proofs 1847 to 1893

By Clarence W. Brazer, D.Sc.



A Hybrid Proof Trimmed about Block Sinkage

A "hybrid proof" is usually a normal color proof of stamp size printed on India paper and mounted on India paper about 2.5 x 3 inches and block sunk on white cards (called blotter) about 6 x 8 inches, to simulate the appearance of a die proof. They were made of all issues from 1847 to 1893 including carriers, special delivery, postage due, official, P. O. D. seals, 1865 and 1873 Newspapers. Many have now been trimmed in size with a small margin about the block sinkage. The 1847 originals are India paper die proofs cut to stamp size and hybrid mounted. Some die essays and proofs, particularly the 1898 issue, became damaged in printing and were then cut and remounted to simulate large die proofs. But most hybrids are India paper plate proofs mounted. Other irregular designs of 1851, 1869, etc., were neatly trimmed about the irregular design before being mounted on larger block sunk India paper. Also some later issues of 1861 and 1869 were India paper plate proofs mounted without sinkage directly on 6 x 8 inch cards. One emission of the 1869 set had a gilt thin line box frame about die size about the plate proof. When there is a sinkage in the blotter card it was applied with a steel block, not the original die, and the sizes of these blocks may differ with sets printed at different times. These were all made officially at the request of the Post Office Department. They may be identified by feeling the edge of the India paper close to the edge of the design, and by the design size welt visible on the back of the card, caused by pressing the extra thickness of India paper.

Large die sunk proofs take time and expense to make and were generally made to submit for official approval. Sometimes the U. S. Post Office Department requested of the contractor many sets of die proofs for presentation purposes. The contracts between the P. O. D. and the engraving company did not provide for payment for such proofs and there was no appropriation for them. In such cases it is believed that the contractor, to save expenses, cut up a sheet of India paper plate proofs and hybrid mounted them to simulate die proofs. Of the 1869 and 1890 issues some of these hybrid proofs were bound in book form with the names of the recipient, etc., gilt printed on the face or spine of the book. Such books also exist of all the stamps printed by the Continental Bank Note Co. from 1873 to 1879. They include hybrid proofs of the earlier 1847 reproductions to 1870 issues, of which the Continental Bank Note Co. reprinted plate proofs about 1875, when they probably were not then provided with these dies; and these hybrids

are in the 1875 shades of color and differing in size of the block sinkage from those hybrids printed by the earlier engraving companies.

In some cases hybrid proofs that simulate die proofs are available when large die sunk proofs are extremely rare, such as the Toppan, Carpenter & Co. 1851-60 set including the two carriers, the National Bank Note Co. 1861 Premiere Gravures, 1862(?) 3c scarlet and 1869 bicolor 15c, 24c and 90c, and the Continental Bank Note Co. State Department \$2, \$5, \$10 and \$20. Of all of these bicolor stamps there only existed a die with the complete design, and of the \$2 State a frame without vignette, until the four frame dies were made about 1903 from which the small die proofs were printed. I have never yet seen a large die proof of the 1851 eagle carrier. Also the 1893 10c orange special delivery is a very desirable hybrid as only one large die sunk proof is known. Of the 1894 issue many of the sets had the 50c, \$1, \$2 and \$5, and some values of the postage dues and high value newspapers filled with hybrids, as also are many of the 1898 sets of bicolor essays.

As these hybrids were no doubt printed to fill official orders, I believe they should be included in collections. Not having been generally understood they have heretofore been neglected by collectors. I believe that eventually they should be listed in Scott's U. S. Catalogue.

Mueller Catalog, Switzerland & Liechtenstein

A Review

Mueller-Katalog Schweiz/Liechtenstein. Published by Ernst Mueller A. G., Aeschenhof 21, Basel, Switzerland; 240 pp., heavy paper covers. Price Sw. Fcs. 2.

The 22nd Edition of this popular specialized catalog is now available. Its content is what one expects to find in a specialized catalog except that it omits the names of the designers, engravers and printers. A unique feature is the listing and pricing of used blocks of four, a branch of philately which is becoming very popular. The plate varieties of the Rayons are copiously illustrated and add much to the more than 800 illustrations in this catalog.

Although printed in German, its Index, Terms of Sale and Explanation of Marks are also in English and in French. The language feature, however, should not present any serious problem to those whose interests lie within the scope of this very handy volume.—G. W. C.

Edwin Mueller Specialized Catalog of Austria

A Review

Specialized Catalog of Austria 1850-1918, by Edwin Mueller, 1952, 164 pp., 10-page supplement of types, light cardboard covers. Available from Mercury Stamp Co., 522 Fifth Avenue, New York 36, N. Y. Price \$5.00 plus postage—15 cents domestic, 40 cents foreign.

After a lapse of fifteen years, this enlarged and completely revised edition of the Mueller Catalog is now available. It includes Austria, Lombardy-Venetia, Austrian Mail Service in Liechtenstein and in the Levant, Danube Steam Navigation Co., and Danube and Black Sea Railway, during the period of the monarchy. Among its priced listings are mint, uncanceled, and canceled stamps as well as stamps on piece and on cover. Also included are all major and minor varieties, multiples, frankings, cancellations, reprints, essays and proofs, etc.

This bi-lingual (English & German) catalog, printed on a good grade of paper with sharp clear type, and compiled by one of the World's foremost authorities, should be in the library of every collector whose interests lie within its scope.—G. W. C.

Write an article for the JOURNAL on your special essay proof interest.

U. S. 1893 Four Cents Fleet of Columbus Design

By Phillip Rochlin, E. P. S. 744



U. S. 4c Columbian Stamp, 1893

The original from which the American Bank Note Company's designer prepared the vignette of the 4c Columbian Issue of 1893 has eluded searching philatelists for close to sixty years. The Post Office Department booklet⁽¹⁾ describes the stamp as "Fleet of Columbus, the three caravels, *Santa Maria*, *Nina*, and *Pinta*, from a Spanish engraving." George B. Sloane⁽²⁾ shed some further light on the subject by quoting from a contemporary philatelic magazine.⁽³⁾ In this long-since discontinued publication (*The Post Office*), the column "From Neighboring Fields" discusses the contemplated set of stamps and states that "several of the illustrations have already been decided upon. These are . . . 'Columbus' Fleet at Sea,' from *Revista de la Marina*; . . . 'The *Santa Maria*,' Columbus' flagship, after Alfred Harrisse; . . . —*Telegram*." There seems to be no additional information in the literature about the design. (The Post Office booklet⁽¹⁾ describes the 3c stamp as "Flagship of Columbus, the *Santa Maria*, in mid-ocean, from a Spanish engraving", but nothing further can be added here.*)

Accompanying this article is a reproduction of an illustration in "Christopher Columbus and His Monument Columbia . . .", a work compiled by John Marcus Dickey.⁽⁴⁾ The author's preface is dated July 1892, at Colorado Springs, Colorado, and the book is copyrighted that year. The 4c stamp appeared in January 1893.

This illustration, except for a few minor details, is the same as the stamp design. Clouds have been added to the stamp, while the men on the *Santa Maria* have been eliminated, as have the crosses on the sails. On the stamp these sails are engraved with vertical lines, whereas those in the cut are horizontal. A few additional minor simplifications were made in reducing it to stamp size. Although it cannot be stated definitely that this was the original from which the vignette was prepared, it would seem fairly certain that the designer must have been aware of this illustration, or at least he must have been familiar with the source from which it was derived.

Professor Samuel Eliot Morison of Harvard University's Department of History, who probably knows more about the ships of Columbus than any other American scholar, was unable to supply any information about the engraving, although he ventured to guess that it might be from some popular painting of the era.⁽⁵⁾ Nor does it appear to be in any of the many books dealing with Columbus in The University of Chicago library,⁽⁶⁾ except in the volume cited above. Rand, McNally & Company, the book's

* See C. W. Brazer, "Essays for U. S. Adhesive Postage Stamps," 1941, page 143, for a reference to an illustration of a wash drawing of the *Santa Maria* in the magazine *L'Amerique Francaise*, New York, 1st. September 1892.—Editor.



The Fleet of Columbus, from a Book Illustration published in 1892

publishers, could offer no assistance, having long since discarded their files for the period.⁽⁷⁾

"In any case," writes Professor Morison, "the representation of the ships is very inaccurate."⁽⁵⁾ In his "Admiral of the Ocean Sea" he states:

Nobody knows what *Nina*, *Pinta* and *Santa Maria* really looked like. Every picture of them . . . is about fifty per cent fancy, and almost all are demonstrably inaccurate in some important respect. We have no contemporary painting or drawing of a single ship in which Columbus sailed. The woodcuts inserted in some of the editions of Columbus's published Letter on his First Voyage had already done duty in a work printed at Mainz in 1486. So-called models, replicas or reproductions of *Santa Maria* and her consorts are not models, replicas or reproductions, since no plans, drawings or dimensions of them exist; they merely represent what some naval architect, artist or ship modeler thinks these vessels ought to have looked like.⁽⁸⁾

(1) Postage Stamps of the United States, Issued by the Post Office Department . . . Washington: U. S. Govt. Ptg. Office, 1950, p. 26.

(2) "Sloane's Column" in *STAMPS*, Vol. 38, p. 85, Jan. 17, 1942.

(3) *The Post Office*, A Monthly Journal for Stamp Collectors. Vol. 2, p. 102, Sept. 15, 1892.

(4) Christopher Columbus/and His Monument/Columbia/Being/A Concordance of Choice Tributes to the Great/Genoese, His Grand Discovery, and His/Greatness of Mind and Purpose./The Testimony of Ancient Authors,/The Tributes of Modern Men./Adorned with the Sculptures, Scenes, and Portraits of the/Old World and the New./Compiled by J. M. Dickey./Chicago and New York:/Rand, McNally & Company, Publishers./1892. (The Fleet of Columbus illustration faces p. 360.)

(5) Samuel E. Morison, private communication.

(6) William T. Hutchinson, Department of History, University of Chicago, private communication.

(7) Private communications from the Chicago and Washington offices.

(8) Samuel Eliot Morison, "Admiral of the Ocean Sea—A life of Christopher Columbus." Boston: Little, Brown and Company, 1942. 2 vols. Vol. 1, pp. 149-150.

By participation you get more out of your membership. Don't nurture the idea that you are merely a subscriber to the JOURNAL.

U. S. Proof Distribution 1893-1915

By Clarence W. Brazer, D.Sc.

In March 1915 William Koelln, of the Post Office at St. Paul, Minnesota, requested his Senator, Moses E. Clapp, to obtain for him some proofs and specimens of United States postage stamps. By courtesy of Prescott Holden Thorp (E. P. S. 400) we publish the Third Assistant Postmaster General's reply, which states their policy of that time as to distribution of proofs. This was shortly after the four or five sets of small die proofs on soft cream paper had been printed to exhibit at the San Francisco Exposition.

Post Office Department
Third Assistant Postmaster General
Division of Stamps
Washington

March 27, 1915

Hon. Moses E. Clapp,
United States Senate
My Dear Senator Clapp:

Referring to your inquiry by telephone yesterday with reference to proofs and specimens of postage stamps you are informed that some years ago the custom prevailed of issuing proofs and specimens of stamps, but no method of distribution could be devised which could not be attacked as impartial; and finally, by direction of the President, the practice was discontinued. The only proofs and specimens now issued are those required for official purposes, and I find that the Department has none except those held in the official collection kept for record and reference.

I regret not to be in position to comply with your request in this instance.

Respectfully,
(Signed) A. M. Kelley [?]
Third Assistant Postmaster General

In 1893 the P. O. D. distributed 50 sets of proofs of the Columbian issue printed on thin 6 x 8 inch cards. After the Bureau of Engraving & Printing began producing United States postage stamps in 1894, the P. O. D. distributed about 50 sets of large die proofs of the 1894 and 1901 issues, and 77 sets of the 1898 Omaha issue in normal colors and 216 sets of the bi-color large die essays of this issue. In 1903 it also distributed about 85 albums of 302 small die proofs of all issues from 1847 (reproductions) to 1902 inclusive. Proofs and specimen stamps were freely given to friends of the P. O. D. about this time.⁽¹⁾ It was then that the P. O. D. also had printed a sheet of the 1901 4c Pan American invert, an essay that never was sold for postage as an invert, and gave a few away that realized about \$300 at auction, which created a furor. Upon direction of President Theodore Roosevelt, Assistant Attorney General Robb, assigned to the P. O. D., made an investigation and recommended that henceforth no proofs or specimens be given to anyone. This recommendation was strictly followed for many years. Even the Queens of Spain and Italy, who requested the 1903 albums of small die proofs through their ambassadors, were "loaned" the albums "to be returned upon request." Only about a half dozen sets of large die proofs of the issues from 1922 to the 1929 2c Rogers Clark are believed to have been given to the Postmaster General's official family, so these are rare. However, a few small die proofs and essays of the 1903 to 1909 issues, and of the 1912 issue, were added to a few of the 1903 albums, and some singles printed on cream soft wove paper not mounted also exist. The collection of Joseph E. Ralph, Director of the Bureau, contained many of these that were sold, and four nearly complete sets, 1847-1912 issues, of the 1915 printing of small die proofs and other large die proofs were exchanged for mint stamps furnished the Bureau for the F. D. Roosevelt collection by H. M. Southgate about 1932. Of course Directors of the Bureau and the engravers have always been entitled to die proofs, but these seldom become available to others while they are alive. Since the furor over the sale of the F. D. Roosevelt die proofs we understand that the policy of the P. O. D. is to make no presentations.

⁽¹⁾ See the ESSAY PROOF JOURNAL No. 4, p. 226.

The E-P Society Catalog of Essays and Proofs

Actually Seen by the Catalog Committee

George W. Caldwell, Chairman

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue numbers with suffix of E for Essay and P for Proof, plus a capital letter for each design and a small lower case letter for varieties. Illustrations are 1½ natural size.

Our Definitions. See JOURNAL No. 1, p. 31.

Color numbers are from Ridgway's Color Standards, with Brazer's color names. See JOURNAL No. 1, p. 34. The previously named dismal set are now named dingy.

Values where given are about 20% above current retail prices. Pricing is relative

The Committee will welcome any information as to values of items listed and submissions for listing and illustration of all foreign essays and proofs not previously listed herein. and also any U. S. essays and proofs not now listed in Brazer's nor Scott's U. S. catalogs. Submissions should be sent by registered mail with self addressed and stamped envelope for return. It is hoped that we may gradually accumulate a list of all known in private ownership.

Identifications may be given by number only, thus—87E-A 3 i/1 which can be translated into correct color name by use of chart on page 38 of JOURNAL No. 1.

Note—India paper when printed is pressed on card board backing and many impressions are found adhering to this original cardboard backing. All listings are imperforate unless otherwise stated.

ABBREVIATIONS

C—Canceled	h.—horizontal	2—die print small margins
E—Essay	d.—diagonal	3—plate print on India paper
P—Proof	t.—top	4—plate print on cardboard
N—Normal color proof	b.—bottom	5—plate print on stamp paper imperf.
TC—Trial Color proof	c.—center	6—plate print on stamp paper perf.
S—Specimen overprint, plus type A, etc.	l.—left	7—plate print on experimental paper
v.—vertical reading up	r.—right	
	1—die print large margins	

U. S. Postal Cards Specimens

SPECIMEN.

Type R

Overprinted Specimen in red 31 mm long.

1875.
UX5S-R. 1c black on buff 25.00

Specimen.

Type E

Overprinted Specimen black handstamp 11 mm long.

1879.
UX6S-E. 2c blue on buff 20.00

Specimen

Type I

Overwritten Specimen in red manuscript about 28 mm long.

UX6S-I. 2c blue on buff 15.00
(For illustration see next page.)

Type S

Overprinted Specimen in black box ornament 55 mm long, and black over stamp 20 mm long.

UX6S-S. 2c blue on buff 15.00

Specimen.

Type T

Overprinted Specimen red-violet handstamp 33 mm long.

UX6S-L. 2c blue on buff 50.00
(For illustration see next page.)

Type S

Overprint Specimen 55 mm long, and in black over stamp.

1885.
UX8S-S. 1c brown on buff 20.00



Type S

SPECIMEN.**Type U**

Overprinted Specimen diagonally on face in black 39 mm long.

UX8S-U. 1c brown on buff	
SPECIMEN in black	25.00
SPECIMEN in red	40.00

Type E

Overprinted Specimen black hand-stamp 11 mm long.

UX8S-E. 1c brown on buff	50.00
1886.	
UX9S-E. 1c black on buff	50.00
1891.	
UX10S-E. 1c black on buff	50.00
UX11S-E. 1c blue on grayish white	50.00

SAMPLE.**Type V**

Overprinted SAMPLE 13x1.5 mm in blue in lower left corner.

UX11S-V. 1c blue on grayish white	30.00
1894.	
UX12S-E. 1c black on buff	50.00
1897.	
UX13S-E. 2c blue on cream	30.00
1898.	
UX15S-E. 1c black on buff	50.00

Paid Reply Postals Cards**Type E**

Overprinted Specimen black hand-stamp 11 mm long.

1892.	
UY50S-E. 1c black on buff,	
“Message Card”	10.00
UY51S-E. 1c black on buff,	
“Reply Card”	10.00

Switzerland

(Continued from JOURNAL No. 35, p. 180.)

Perforated Helvetia**1862. By Federal Mint, Bern.**

Original die designed and engraved by J. P. Riess of the Bavarian Mint in Munich. Printing cliches by Bavarian Mint.

41P. 2 Centimes.

5a. Plate (cliche assembly) proofs on stamp paper; no gum.

21 -/4 smoky o-y-yellow (N) 3.00

21 b/4 smoky light o-y-yellow 3.00

Block of 4 15.00

41TC5a. Trial color plate (cliche assembly) proofs on stamp paper; no gum.

1 -/2 dull red 2.00

1 -/4 smoky red 2.00

Hor. strip of 5 10.00

1 -/5 gloomy red 2.00

1 k/5 gloomy dark red 2.00

3 -/2 dull o-red 2.00

Horizontal pair 4.00

3 i/2 dull deep o-red 2.00

5 e/2 dull v. pale o-o-red 2.00

5 i/0 deep o-o-red 2.00

5 i/1 dim deep o-o-red 2.00

Horizontal pair 4.00

7 i/0 deep r-orange 2.00

9 i/0 deep o-r-orange 2.00

11 b/0 light orange 2.00

Block of 4 10.00

Block of 8 (4 wide) 22.00

11 i/0 deep orange 2.00

Horizontal pair 4.00

Block of 12 (4 wide) 30.00

Block of 25 80.00

11 i/1 dim deep orange 2.00

13 b/2 dull light o-y-orange 2.00

13 i/0 deep o-y-orange 2.00

Horizontal pair 4.00

15 -/1 dim y-orange	2.00
15 b/2 dull light y-orange	2.00
15 d/2 dull pale y-orange	2.00
17 h/1 dim m. deep y-y-orange	2.00
21 -/0 o-y-yellow	2.00
21 -/3 dingy o-y-yellow	2.00
21 i/2 dull deep o-y-yellow	2.00
23 -/1 dim yellow	2.00
Block of 4	10.00
23 -/2 dull yellow	2.00
Horizontal pair	4.00
25 i/0 deep y-g-yellow	2.00
Block of 15 (5 wide)	35.00
27 k/1 dim dark g-yellow	2.00
Horizontal pair	4.00
35 i/1 dim deep green	2.00
Block of 4	10.00
35 k/1 dull dark green	2.00
49 k/3 dingy dark blue	1.50
Horizontal pair	3.00
Hor. Strip of 3	4.50
Ver. Strip of 3	4.50
53 i/4 Smoky deep v-blue	1.00
Block of 9	12.00
57 i/4 smoky deep v-b-violet	2.00
Horizontal pair	4.00
65 i/4 smoky deep r-r-violet	2.00
Horizontal pair	4.00
Horizontal strip of 3	6.00
69 -/3 dingy r-v-red	2.00
69 b/4 smoky light r-v-red	2.00
69 i/4 smoky deep r-v-red	2.00
Horizontal pair	4.00
6a. Trial color plate (cliche assembly) proofs on stamp paper; perf. 11¾; gummed.	
5 i/0 deep o-o-red	2.50
9 m/3 dingy dusky o-r-orange	2.50
Block of 4	12.50
35 i/1 dim deep green	2.50
35 k/2 dull dark green	2.00
42P. 3 Centimes.	
5. Plate (cliche assembly) proofs on colored stamp paper without control mark imperf; no gum.	
a. 69 o/5 black on 19 f/1 dim faint o-yellow	2.00
Block of 4	10.00
b. 69 o/5 black on 23 g/0 v. faint yellow	2.00
c. 69 -/5 black on 25 g/0 faint y-g-yellow	2.00
d. 69 o/5 black on 41 f/2 dull faint b-b-green	2.00
42P6. Plate (cliche assembly) proofs on colored stamp paper without control mark; perf. 11¾; no gum.	
a. 69 o/5 black on 9 d/3 dingy pale o-r-orange	2.00
Block of 4	10.00
b. 69 o/5 black on 16 b/2 dull light med. y-orange	2.00
Block of 4	10.00

c. 69 o/5 black on 23 f/0 faint yellow	2.00
Block of 4	10.00
d. 69 o/5 black on 48 d/1 dim pale med. g-b-blue	2.00
Block of 4	10.00
43P. 5 Centimes.	
5a. Plate (cliche assembly) proofs on stamp paper without control mark; no gum.	
7 m/1 dim dusky r-orange	1.50
Block of 4	7.50
9 m/1 dim dusky o-r-orange	1.50
13 m/0 dusky o-y-orange	1.50
15 k/1 dim dark y-orange	1.50
Block of 9	15.00
15 l/2 dull v. dark y-orange	1.50
Block of 4	7.50
15 m/1 dim dusky y-orange	1.50
17 -/2 dull y-y-orange	1.50
17 i/1 dim deep y-y-orange	1.50
Block of 4	7.50
17 k/1 dim dark y-y-orange	1.50
Block of 4	7.50
17 k/2 dull dark y-y-orange	1.50
43TC5a. 1 b/2 dull light red	1.50
1 d/1 dim pale red	1.50
1 i/1 dim deep red	1.50
Block of 4	7.50
1 k/0 dark red	2.00
1 k/1 dim dark red	2.00
1 k/3 dingy dark red	2.00
3 b/2 dull light o-red	1.50
5 i/1 dim deep o-o-red	1.50
5 i/2 dull deep o-o-red	1.50
17 -/2 dull y-y-orange	2.25
17 a/2 dull v-vivid y-y-orange	1.75
Horizontal pair	3.50
17 k/1 dim dark y-y-orange	1.75
Horizontal pair	3.50
Vertical pair	3.50
42 i/1 dim deep med. b-b-green	1.00
45 i/2 dull deep b-g-blue	1.00
45 k/2 dull dark b-g-blue	1.00
46 i/2 dull deep med. b-g-blue	1.00
Block of 25	
47 -/2 dull g-b-blue	1.00
47 b/2 dull light g-b-blue	1.00
Block of 4	5.00
47 i/1 dim deep g-b-blue	1.00
48 i/1 dim deep med. g-b-blue	1.00
49 b/2 dull light blue	1.00
49 d/2 dull pale blue	1.00
b. Horizontal strip of 4 with ink ms. notation "Mit Berliner Farbe" on bottom sheet margin.	
47 i/2 dull deep g-b-blue	4.50
c. Plate (cliche assembly) proofs on stamp paper with control mark (Scott's watermark No. 182) and gum.	

11 m/0 dusky orange (bronze)	5.00
Horizontal pair	10.00
Block of 4	25.00
15 m/1 dim dusky y-orange	3.50
Block of 25	—
19 m/0 dusky o-yellow (gold)	5.00
Horizontal pair	10.00
Block of 4	25.00
Block of 50	—
d. Plate (cliche assembly) proofs bearing cancellations applied during laboratory tests with the view to finding a cancelling ink resistant to removal.	
da. Cancelled "EIDGENOSSISCHE MUNZSTATTE" (Federal Mint) between lines of two-line oval, on horizontal laid paper without control mark; no gum; in pairs.	
1 -/1 dim red	15.00
11 m/0 dusky orange (bronze)	15.00
db. Similar to da but on wove paper; single only.	
23 m/1 dim dusky yellow (gold)	5.00
de. Cancelled with regular two-circle dated Postmark of Romanshorn. On stamp paper with control mark (Scott's watermark No. 182) and gum.	
49 b/2 dull light blue	7.50
44P. 10 Centimes.	
5. Plate (cliche assembly) proofs on stamp paper without control mark; no gum.	
a. On white paper.	
48 l/1 dim v. dark med. g-b-blue	3.00
Block of 4	15.00
b. On hard smooth calendered paper, surface tinted (49 g/0 v. faint blue).	
47 k/0 dark g-b-blue	2.00
Block of 4	10.00
Block of 6 (3 wide)	14.00
c. On same type paper as b. but printed on colorless reverse side.	
48 m/1 dim dusky med. g-b-blue	2.50
Block of 10 (5 wide)	30.00
d. On soft porous surface tinted (48 g/1 dim v. faint med. blue) paper, with control mark (Scott's watermark No. 182) and gum.	
49 k/1 dim dark blue	4.00
Horizontal pair	8.00
46P. 30 Centimes.	
5. Plate (cliche assembly) proofs on stamp paper with control mark (Scott's watermark No. 182) and gum.	
7 i/0 deep r-orange	9.00

46TC5. 11 m/0 dusky orange (bronze)	3.50
Block of 6 (3 wide)	25.00
19 m/0 dusky o-yellow (gold)	4.50
Block of 4	22.50
Block of 50 (10 wide)	—
1863. By Federal Mint, Bern	
45P. 20 Centimes.	
5. Plate (cliche assembly) proofs on stamp paper without control mark; no gum.	
15 -/2 dull y-orange	2.00
Block of 4	10.00
45TC5. 17 k/0 dark y-y-orange	5.00
Block of 4	25.00
Block of 15 (5 wide)	—
45 i/1 dim deep b-g-blue	5.00
47P. 40 Centimes.	
6. Plate (cliche assembly) proofs on horizontal laid paper without control mark, perf. 11 3/4, gummed.	
33 b/0 light g-y-green	5.00
47TC6. As 47P6 but without gum	
19 i/2 dull deep o-yellow	6.00
48TC. 60 Centimes.	
5. Plate (cliche assembly) proofs on stamp paper with control mark (Scott's watermark No. 182) and gum.	
19 c/0 v. light o-yellow	9.00
Block of 4	45.00
1867. By Federal Mint, Bern	
59P. 50 Centimes.	
5. Plate (cliche assembly) proofs on stamp paper without control mark; no gum.	
71 i/2 dull deep v-r-red	2.00
Block of 4	10.00
1868. By Federal Mint, Bern.	
55P. 25 Centimes.	
Same as 59P5	
5. 29 i/3 dingy deep g-g-yellow	2.00
Block of 4	10.00
TC5. 1 -/1 dim red	3.00
Block of 4	15.00
11 i/0 deep orange	2.50
17 k/2 dull dark y-y-orange	2.50
Block of 4	12.50
Block of 15 (5 wide)	—
23 i/0 deep yellow	2.00
Block of 4	10.00
1874. By Federal Mint, Bern	
51P. 2 Centimes.	
5. Same as 59P5.	
11 k/2 dull dark orange	3.00
52P. 2 Centimes.	
5. Same as 59P5.	
29 k/2 dull dark g-g-yellow	3.00
Block of 4	15.00
(To be continued.)	

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to the Editor. When sales are not reported no prices realized were received, or items were imperfect or not important, or similar sales were recently reported.

Auction catalogs should illustrate all essays not illustrated in standard Catalogs.

Our Essay and Proof numbers are Scott's stamp numbers with E. P. S. Catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog.

U. S. Essay numbers are from Brazer's Catalog of Essays for U. S. Adhesive Stamps, and its addenda.

Robson Lowe Ltd., London Sale, March 12, 1952.

Reported by George W. Caldwell

Danzig

1920	5p brown, 10p orange and 40p black & carmine, all overprinted "Danzig" horizontally, the unissued values	11.20
1921	1m, 2m, 5m and 10m black plate proofs (4 of each) printed together on a sheet of glazed paper54,55,57,58TC	56.00
1921	20p black die proof on wmk. paper, gummed66TC	14.00
	25p bi-colored die proofs (2) on wmk. paper, gummed, line perforated 67P	36.40
	20m red & black die proof on stout paper80P	18.90
	30p and 60p black plate impressions (in pairs) of frames and back-grounds; also perforated proof of 30p carmine & yellow B1,2E,B2TC..	22.40
1922	50m orange & red and green & red die proofs on wmk paper, gummed 94TC5	28.00
	50m crimson & gold plate proof wmk and gummed94P5	16.80
	100m red & bronze-green (2 shades) die proofs on wmk and gummed paper95P	33.60
1923	100m red & light blue die proof as above107TC	14.00
	500m red & bronze-green and one in blue die proofs on wmk gummed paper110TC	28.00
	Similar but in different colors110TC	28.00
1924-38	10p black on buff proof sheet (5 x 4), one middle impression tete-beche173TC	35.00
	15p red & green and red & blue on wmk gummed paper175TC	33.60

J. N. Sissons, Toronto Sale, March 12-13, 1952.

Reported by George W. Caldwell

Canada

1851	6p orange plate proof on India paper, block of 42P3	37.50
	12p black plate proof on India on card, red SPECIMEN3P3-Sv	52.50
1855	½p black plate proof on India, red SPECIMEN, block of 4 ..8TC3-S	22.50
1859	5c red plate proof on India, overprinted SPECIMEN15P3-S	13.50
	12½c blue plate proof on India18TC3	11.00
	17c blue plate proof on India, red SPECIMEN19P3-S	12.50
1870-93	½c black plate proof on card34P4	17.00
	Similar but in block of 4 with imprint34P4	76.00
	½c black proof overprinted SPECIMEN diagonally34P-Sd	12.50
	1c yellow plate proof on card35P4	22.50

	Similar overprinted SPECIMEN diagonally	35P4-Sd	12.50
	2c yellow-green plate proof on card	36P4	22.50
	5c slate-green plate proof on card, block of 4	38P4	82.50
	6c yellow-brown plate proof on card	39P4	22.50
	10c dull rose-lilac plate proof on card	49P4	22.50
1897	3c dull violet small die essay (similar to Scott's A31—Reporter) with horizontal lines in oval between letters, on yellowish wove paper 19 x 23 mm die sunk on white card	69E-ACc	37.50
1898	3c deep orange-red die sunk proof on yellowish paper 47 x 82 mm	78P1b	30.00

Registration

1875-89	5c green proof on India on card	F2P	13.00
	Similar in vertical pair with sheet margin	F2P	22.50

Revenues

Second Issue Bills

1865	1c black die essay on India	B18E1	9.00
	1c red die essay India on card (Goodall)	B18E2	9.00
	2c similar	B19E2	7.75
	3c similar	B20E2	7.75
	4c similar	B21E2	7.75
	5c similar	B22E2	15.75
	6c similar	B23E2	7.75
	7c similar	B24E2	7.75
	8c similar	B25E2	7.75
	9c similar	B26E2	7.75
	10c similar	B27E2	7.75
	20c red die essay (Goodall)	B28E2	7.75
	30c similar	B29E2	7.75
	40c similar	B31E2	7.75
	50c similar	B32E2	7.75
	\$1.00 blue die essay on India	B33E3	11.25
	\$1.00 greenish-blue die essay India on card	B33E3	11.25

Quebec

Registration

1871	5c die proof	Q146TC2b	11.00
	15c blue die proof	Q147TC2b	10.50
	30c reddish violet die proof	Q148TC2b	12.50

New Brunswick

1860	5c orange plate proof on India	5TC3	12.50
1860-63	2c orange plate proof on India, block of 4	7P3	10.50
	5c green as above	8P3	10.50
	10c vermilion as above	9P3	10.50

Nova Scotia

1860-63	1c yellow plate proof on India, block of 4	8P3	8.50
	1c green as above	8TC3	8.00
	1c red plate proof on India with SPECIMEN overprint, imprint block of 4	8TC3S	10.50

2c orange plate proof on India imprint block of 4	9TC3	9.00
5c blue plate proof on India, block of 4	10P3	13.00
5c black plate proof, SPECIMEN overprint, imprint block of 4	10TC3S	7.00
5c blue plate proof on India, red SPECIMEN overprint block of 4	10TC3S	11.00
8½c green plate proof on India, imprint block of 4	11P3	10.50
10c vermilion plate proof imprint pair	12P3	6.25

Lambert W. Gerber, Tamaqua Sale, March 27, 1952.

Reported by Sol Altmann

United States

1869	1c blue plate essay, perf. & grilled, o. g.	112E-De	7.25
	1c chocolate plate essay, perf. & grilled, o. g.	112E-De	6.00
	3c dull violet plate essay, perf. & Grilled, o. g.	114E-Ch	3.00
	3c black-brown plate essay, perf. & grilled, o. g.	114E-Ch	3.00
	5c red-brown plate essay, imperf. on wove paper, o. g.	115AE-Fc	6.00
	10c blue plate essay, imperf. on stamp paper	116E-Dj	6.00
	24c black plate essay on red salmon tinted paper	120E-Cc	8.00
	24c black on orange buff plate essay on tinted paper	120E-Cd	8.00
	30c black plate essay on pale grayish tinted paper	121E-Ck	8.50
	90c pale blue & black plate essay, imperf. on stamp paper	122E-Cc	10.00

Hugh C. Barr, New York Sale, March 28, 1952.

Reported by Sol Altmann

United States

1861	3c plate proof on India paper	56P3	12.00
	5c plate proof on India paper	57P3	11.00
	10c plate proof on India paper	58P3	11.00
	12c plate proof on India paper	59P3	17.00
	24c plate proof on India paper	60P3	15.50
	5c Playing card plate proof on card	R28P4	10.00

J. N. Sissons, Toronto Sale, April 9 & 10, 1952.

Reported by George W. Caldwell

Canada

1851	6p slate-blue proof on India, red specimen	2TC3S	10.50
	Similar, block of 4	2TC3S	28.00
	12p carmine scar die proof on India, somewhat thin	3TC	39.00
	12p black plate proof on India on card, red specimen	3P3S	55.00
	Similar in red, block of 4	3TC3S	215.00
1855	10p orange, plate proof on India	7TC3	13.00
	10p orange, plate proof on India on card, block of 4	7TC3	31.00
1882	½c black plate proof on card	34P4	16.00
1893	50c blue plate proof on card	47P4	22.00
1897	½c to 8c plate proofs (N) on card	66-72P4	17.50
	10c plate proof on card	73P4	5.25
1898-1902	3c deep red die proof on yellowish wove paper	78P1b	25.00
1908	7c black die proof on India on card	100TC1a	40.00

Revenues

1865 Second Issue Bills

1c gray-blue die essay, India on card (Goodall)	B18E2	7.00
2c similar	B19E2	7.00
3c similar	B20E2	7.50
4c similar	B21E2	7.50
5c similar	B22E2	8.00
6c similar	B23E2	9.50
7c similar	B24E2	9.00
8c similar	B25E2	9.00
9c similar	B26E2	9.00
\$1 green die essay on India	B33TC2a	9.25

New Brunswick

1860-63 5c orange plate proof on India	5TC3	10.50
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Newfoundland

1857 6p deep red die proof	6TC2a	17.00
6½p deep red die proof	7TC2a	17.00

Nova Scotia

1860-63 1c blue plate proof on India, imprint block of 4	8TC3	12.00
5c blue plate proof on India, block of 4	10P3	11.00

Lambert W. Gerber, Tamaqua Sale, April 17, 1952.

Reported by Sol Altmann

United States

1864 3c blue on goldbeater's skin, experimental proofs	66P5	18.10
10c green on goldbeaters skin, experimental proofs	68P5	12.00
24c lilac on goldbeaters skin, experimental proofs	70P5	8.00
1867 3c dark blue, perf. & gummed, wove paper	65Tc-Ce	15.00
3c scarlet on orange paper, perf. & grill, no gum	65Tc-Fa	18.00
1845 5c brown-violet plate proof #7	9X1Tc	27.00
1862 10c green & red-violet Rev. essay with bottom labels blank ..	R32Tc	10.00
10c scarlet & green Rev. essay, same as above	R32Tc	10.00

J. N. Sissons, Toronto Sale, May 7, 1952.

Reported by George W. Caldwell

Canada

1851 6p slate-blue plate proof with carmine SPECIMEN	2TC3S	10.50
Similar on India on card, block of 4	2TC3S	27.50
12p black plate proof on India on card, red SPECIMEN	3P3S	60.00
1882 ½c black plate proof on card	34P4	12.00
1897 3c die proof	69P	20.00
10c plate proof on card, horizontal pair	73P4	33.00
1935 \$1 bronze-green die proof	227P1	37.50
1938 10c carmine-lake die proof	241P1	37.50

New Brunswick

1860-63 1c plate proof on medium wove paper	6P5	7.50
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In The Mail Bag

Comments from Our Readers

"Truly a fine issue for October [No. 32] . . ."

"How can I refuse your ringing appeal? So here is my check . . ."

"I have been reading Vol. 9, No. 3 [Whole No. 35] and thank you for an enjoyable evening."

"Congratulations on your January issue [No. 33]—very fine and always worth waiting for!"

"Thank you for your letter of the 21st. I shall follow your advice and purchase the bound volumes . . ."

"I am in receipt of your letter and certainly do think your publication of the ESSAY PROOF JOURNAL exceedingly good."

"Congratulations on the JOURNAL's contents [No. 31]; plainly speaking, it is out of this world. It's a damn good job."

"July '52 E. P. J. [No. 35] came today. To my taste, a very fine, well-balanced number. You ought to PAT YOURSELF ON THE BACK."

"If . . . there is a danger of the magnificent ESSAY PROOF JOURNAL coming to a standstill, it will be a serious loss to philately."

"I was particularly interested in the July issue [No. 31] of the ESSAY PROOF JOURNAL to read the special reference to the Chalon portrait."

"The July issue [No. 35] of the ESSAY PROOF JOURNAL has just been received. As usual its quality is excellent. I would like to commend you on your fine articles on paper money."

"I did not desire to retain my membership and so did not send in my dues . . . I doubt if the absence of my dues will put an end to the JOURNAL or the Society, and would suggest that some money be conserved by cutting down on the quality, etc., of the paper and materials used in the JOURNAL . . ."

"What a shame I wasn't a collector in 1944 so I could have enjoyed the JOURNAL for the past few years. I am amazed at your paper stock and the quality of the cuts. Beautiful!"

"It is a wonderful magazine! In fact, I think it is so good that I am going to keep them intact—my usual practice is to clip everything and put the clippings in the appropriate folders which I keep in a filing cabinet."

"I find the magazine to be very interesting, even though I do not have many essays or proofs among my collections. The historical articles have been excellent, and when bound, I know that these magazines will be among the most useful items in my library."

"This does not mean that I do not enjoy the JOURNAL, for I do. I consider it the finest produced, and with the most scholarly written, informative philatelic and historical articles, scientific in preparation, of any magazine published in the stamp world."

"I am definitely of the opinion that money spent on the ESSAY PROOF JOURNAL is, to some extent, wasted. I consider the JOURNAL more elaborate than necessary and I feel that the money spent on this could have been used to better advantage in producing catalogs, or possibly an annual publication."

"My congratulations on the July issue [No. 31] of the ESSAY PROOF JOURNAL. Of course it is always interesting to me, but this time there are several features which deal with subjects in which I am specially interested, so I am inclined to feel it is better than usual."

"I feel you are doing a mighty good job with the JOURNAL. Whenever I look through an old copy—I am rather proud of my complete file—I am always impressed by the amount of good solid information there is in it. And sometimes I wonder just how much of my 'philatelic knowledge' may be traced directly to my reading of the E. P. JOURNAL."

"In all my years of preparing and having published technical articles, I have never met with an editor so thoroughly meticulous and so helpful as you. I am more proud of this my article in E. P. J. than of any other I have written. But—and this is the rub—my impression is that the article looks good only because of the wonderfully precise illustrations that accompany it. And those were your own contributions. You do a beautiful job. Congratulations."

" . . . I am in great sympathy with the original idea behind the Society when it was founded. . . . However, I feel, that, lately, the original tenets [of the E. P. S.] have become so obscured, and, in fact, even purposely cast aside, that I feel that I can no longer continue as a member of the Society."

"I have received the Essay Proof Journal [No. 35] and am glad to see that it is maintaining its previous high quality."

"The JOURNAL is exceptionally fine, from all standpoints. You, and all others associated with its production, must feel very proud of it, and justifiably so."

Letters Analyzed and Spaced

By Edward M. Weeks, L.L.B.

A Review

Edward M. Weeks,* letter and script engraver and designer of the back of our current one dollar silver certificate, has recently published "Letters Analyzed and Spaced," with text in collaboration with Esther A. Richards. Mr. Weeks was a letter engraver in the Bureau of Engraving & Printing from 1900 until he retired in 1940. He engraved the lettering on many of our United States stamps, notes, bonds, etc., and engraved an exact replica of the Declaration of Independence. In 1925 he was appointed Foreman of Letter Engravers and later Assistant to the Superintendent of Engraving. In 1935 he was made Superintendent of the Engraving Division at the Bureau but preferred to return to engraving, which he did until his retirement. The book is 8½ x 5¾ inches, bound in blue cloth, and published by Exposition Press, Inc., 386 Fourth Ave., New York 16, N. Y. The price is \$5.00.

Mr. Weeks devised the method he used for over thirty years in spacing letters to fit definite spaces. The book is illustrated with 59 plates hand drawn by the author for Blackface Roman, Whiteface Roman, Uncial, Old English, Arabic, Modern Gothic, and three beautiful forms of Ancient Roman capitals and numerals, each analyzed and spaced at varying heights with unit module scales for horizontal spacing to fit variable lengths of line. There are also twelve plates of spacing tables, and lesson plates for lettering to fill waved ribbons, arcs and circles, with plates of enlarged examples of various kinds of lettering he used on commemorative postage stamps. A study of these plates makes strikingly apparent the desirability of choosing the various styles of lettering to fit horizontal space limitations. We wish it might have included more examples of Arabic lower case letters generally used for text, as in the ESSAY PROOF JOURNAL.

Draftsmen, architects, engineers, sign letterers, and all others desiring to do careful lettering will find this work a most valuable help in properly spacing and balancing the various styles of lettering illustrated.—C. W. B.

* See JOURNAL No. 30, page 117, by Clarence W. Brazier.

In Memoriam

Daniel D. Berolzheimer, Ph.D., E. P. S. 28

Dr. Daniel D. Berolzheimer, E. P. S. Charter Member No. 28, died suddenly at his summer home on Nantucket Island, Mass., August 24, 1952. He was born in New York City, June 30, 1877. He was director and chief chemist in several laboratories in Philadelphia, New York and Yonkers between 1900 and 1910; librarian of the American Chemical Society, the Chemists' Club and the Barrett Company 1910-1919; and established his own business in 1923 as consulting chemist and technical literature expert.

Dr. Berolzheimer was a member of the American Chemical Society, and of many Masonic lodges on Long Island (he was a Past Master) and in England, specializing in the study of the history of Freemasonry. His philatelic connections were with the A. P. S., U. S. E. S., U. P. S. S., U. S. C. C., and E. P. S. He was author of many chemical publications, and wrote a history of the Chemists' Club of New York City (1948).

It was as a thorough student of stamped envelopes that philatelists recognized his unusual ability to solve chemical problems in the realms of papers, inks and colors. With the late J. M. Bartels and Dr. Victor Berthold, he was affectionately known as one of the "Three B's" of postal stationery. He was the author of two editions of Bartels' Postal Card Catalog, consultant on the U. S. Postal Card section of Scott's U. S. Catalogue, was one of the departmental editors of *STAMPS* for many years, and one of the advisory editors of the Thorp-Bartels Envelope Catalog (1943). He translated from the French Tiffany's chapter on U. S. Postal Card Essays. His discriminating insight and keen analysis of perplexing problems will be greatly missed by his fellow collectors in the postal stationery field.

His collection contained many choice items, and will undoubtedly be handled by his son D. D. Berolzheimer, Jr., who was for some time connected with the Scott Stamp & Coin Co.—Thomas D. Perry.

T. James Clarke, E. P. S. 10

T. James Clarke, E. P. S. Charter Member No. 10, of Jamestown, N. Y., died there July 20, 1952, at the age of 72. He was president of the T. James Clarke Box and Label Works, Inc., and vice-president and director of the Furniture Manufactures Building, director of the Jamestown Telephone Corp., Chautauqua County National Bank and Trust Co., Hotel Jamestown, and McCourt Label Cabinet Co. of Bradford, Pa.

Mr. Clarke was a Freemason, a Rotarian, and a life member and past president of the American Numismatic Association (1935-1936). He not only had a large collection of U. S. copper cents and U. S. paper money but also collected spectacular precious stones, watches and other curios. His knowledge that proof coins are valued much higher than mint coins led him to me in 1939 to collect U. S. postage and revenue stamp essays and proofs. He was particularly fond of buying blocks of from four to fifty in both trial and normal colors, on India paper and cardboard. He also collected U. S. essays in blocks of four and sheets of twenty-five. When the Earl of Crawford's plate proofs were sold at auction in 1941 he bought many of the large blocks on India paper.

He had a jovial, cheerful and friendly personality and became enthusiastic in his hobbies. A few years ago cataracts developed on both eyes and after their removal he could not see details so well and gave up collecting stamp proofs. He was short, stout, bald and of florid complexion, and was in the habit of carrying a pearl handled revolver to protect the wealth of jewels, coins and proofs that he carried in his pockets. He will be missed by many.—C. W. B.

John H. Hall, Jr., E. P. S. 214

John Hudson Hall, Jr., E. P. S. 214, of Hartsdale, N. Y., died suddenly at the age of 56 from a heart attack in Chicago, August 14, 1952, while en route to Montana for a vacation.

Mr. Hall was a widely known collector. He was very active in philatelic affairs—locally, nationally, and internationally. He was a member of the American Philatelic Society; was on the Board of Directors of the Association for Stamp Exhibitions; a member of the Board of Governors of the Collectors Club, New York; was on the Expert Committee of the Philatelic Foundation; and a member of the International Jury of the CIPEX Exhibition in New York, 1947, and CAPEX in Toronto in 1952.

Mr. Hall had received numerous high awards for his collections, all of which were highly specialized. Among his collections were Confederate States, Chile (first type), Spain 1850—the 6 quartos, U. S., Inland Steamboat Cancellations on cover, and others.—(From *STAMPS*, August 23, 1952.)

John A. Meurer, E. P. S. 392

John A. Meurer, E. P. S. 392 and vice president of the United States Postal Stationery Society, died suddenly on Friday afternoon, August 15, 1952, shortly following an attack which overtook him at the exhibition of the Society of Philatelic Americans in New York. He had lunched with Marcus W. White and Thomas D. Perry, and was in the best of spirits, although he had recently undergone an operation for a cataract on his right eye and was dreading another which was to come on his left eye.

His collection of United States envelopes, proofs and essays had been exhibited several times at various exhibitions, and was well known and highly regarded among specialists in this field. He also collected foreign proofs, errors and inverts, and had a general collection.

In business he was a painter and decorator, and lived in Queens Village, Long Island, New York.

He is survived by his widow, a daughter, Mrs. Gloria Widman, and a son George, now in the army.—T. D. P.

J. Donald Saunders, E.P.S. 209

J. Donald Saunders, 426 Broad St. [Oneida, N. Y.], son of Mr. and Mrs. Leonard L. Saunders, died in City Hospital shortly before 11 last night [October 10] and less than an hour after he was admitted, following an unexpected heart attack at his home. He had been in apparent good health during the day. He was 48 years old.

Mr. Saunders, well known as a local stamp collector [Latin America], was employed as a salesman for the Frey Auto Sales and previously had been associated for several years with the Line Material Company of New York. He had been a resident of Oneida many years.

A native of Eaton, he was born Dec. 21, 1903. He was a veteran of World War II, a member of Oneida Post 169, American Legion, and the Oneida-Rome-Sherrill Stamp Club.

Surviving, besides his wife and parents, are two sisters, Mrs. Paul Ruby, Oneida, and Mrs. Allyn Swinnerton, Yellow Springs; also several nieces.—(From local paper.)

Do you make use of our library? It is small but may contain something to which you might wish to refer. Consult the Librarian.

Minutes of E. P. S. 1952 Convention With Reports of Officers and Committees

Minutes of Convention

President Mandos called the convention to order at 2 p. m., Tuesday, Sept. 2, 1952, at the Hotel Warwick, Philadelphia, Pa. At his direction Secretary Blanchard read the Convention Call.

President Mandos appointed Messrs. Hartwell and Blanchard as Credential Committee. Dr. Blanchard reported for the committee that 21 members were present and that a quorum existed.

The minutes of the 1951 Convention, taken as read and as published in the JOURNAL, were, on motion duly carried, unanimously approved.

President Mandos appointed Messrs. J. Glaser, B. F. Jumper and S. Altmann as Nominating Committee, to report later in the Convention.

The President then called for the presentation of reports to the Convention from the various officers and standing committees. A motion was made, seconded and carried that such reports be received and published in the ESSAY PROOF JOURNAL instead of being read to the Convention.

Secretary Blanchard reported in hand reports from the following:—President, Second Vice-President, Secretary, Treasurer, Managing Editor, Foreign Editor, Librarian, International Secretary, Auditing Committee, Recruiting Committee, Chapter No. 1 (New York), Chapter No. 2 (Chicago), Chapter No. 5 (Tulsa).

Verbal summaries of their respective reports were made by the Treasurer and the Librarian.

Dr. Brazer reported verbally on work now in progress by the Postal Stationery Unit.

The Nominating Committee, by Mr. Glaser, reported the following to fill the vacancies in the Board of Directors; for terms expiring in 1955: Dr. Julian Blanchard, Dr. Clarence W. Brazer, Albert H. Higgins and Joseph Mandos.

Nominations from the floor were asked for, but none were made.

On motion duly carried the Nominating Committee's report was accepted. On motion duly made, seconded and carried, the Secretary was instructed to cast one ballot for the slate. The Secretary reported that such ballot had been cast.

At 2.58 p. m. the Convention, on motion duly carried, recessed for the Board of Directors to elect officers.

At 3.25 p. m., the Convention resumed session.

The Recorder reported the officers elected and the appointments of officials made. (See Minutes of the Board.)

Clarence E. Miller then moved a vote of thanks to Editor Blanchard for his work on the JOURNAL. This was carried by rising acclamation.

A discussion of recruiting, including the possibility of producing an elementary handbook on essays and proofs, was held under new business, but no action was taken.

Prescott H. Thorp, editor-elect of the ESSAY PROOF JOURNAL for 1953, made some remarks on the task confronting him and told of a certain long bygone experience he had had relating to essays and proofs.

Dr. Brazer reported that the following members had died since the last Convention:—John H. Hall, T. James Clarke, John Meurer, D. D. Berolzheimer. The convention stood in silent tribute to these deceased members.

President Mandos appointed Recorder Rich to bring in and record the same resolutions, with necessary changes, as adopted in 1951.

At 4.10 p. m., on motion duly carried, the Convention adjourned sine die.

STEPHEN G. RICH, *Recorder*

President's Report

Dear Fellow Members:—First, I would like to thank all members of the Society for their confidence in me and especially those members who comprise the Board of Directors, who through their kind help have made the task of President an easy one.

This past year I have travelled from Philadelphia to New York City to attend every Board of Directors meeting, not because it was my duty as President so much, but because I enjoy the way the Board members strived to improve the Essay Proof Society. I want you to know that every member of the Board has had each and every member of the Society at heart in trying to plan for you some of the improvements that our Society should have.

I especially want to pay tribute to Dr. Julian Blanchard, our Managing Editor, for the magnificent way he has prepared the *ESSAY PROOF JOURNAL* and kept up the high standard that has been set for it. And to George Caldwell, the Foreign Editor, I wish also to pay tribute for his able assistance in supplying many articles for the *JOURNAL*, which have proved that the *JOURNAL* is devoted to the historical background of all stamps.

I could also dwell upon the special efforts put forth by Clarence Brazer, Julian Gros, Thomas Morris, Chester Smeltzer, and many more who have worked unceasingly to better the Society, but this I will not do, for it is not needed, because their work on behalf of the E. P. S. speaks for itself. I would rather at this time try to make suggestions that will, I hope, continue the success of the Essay Proof Society.

We must by all means put forth our individual efforts to secure new members. A campaign by each member to bring in at least one new member will do more good toward this end than any amount of press publicity. It is very important that a new member be of the highest calibre.

Your collection of essays and proofs should not be hidden from others. You must exhibit them at local and national shows, for in doing so you will show others the real beauty and the serious study that essays and proofs afford, especially if used or exhibited in conjunction with stamps. Furthermore, we must show others our treasures if we want essays and proofs to continue the popularity they now enjoy.

I have been told that some members are reluctant to send in articles for insertion in the *ESSAY PROOF JOURNAL*. If it is a problem for you to prepare your text, I am sure the editor will give you all the help possible to complete your article.

In closing this report, let me say that it is my opinion, that in the year just past we have held our own rather well with regard to membership, having almost 400 members. For a specialized field such as we enjoy, I would say that this total is remarkable. However, due to the increased costs of operating we must increase our total membership to 500 members at least. I can assure you that if each member acts as a committee of one to obtain a new member, we can more than attain that goal, and we can all look forward to a brighter year.

JOSEPH MANDOS, *President*

Secretary's Report

One of the principal duties of the Secretary is to keep track of the membership, and the item of most interest perhaps is the total enrollment and how it is changing. Such statistics are published in each issue of the *JOURNAL*. Looking back through the past five volumes, we find the net membership reported in each July issue to be as follows:

July 1948 (No. 19)	492
July 1949 (No. 23)	486
July 1950 (No. 27)	411
July 1951 (No. 31)	396
July 1952 (No. 35)	385

Our peak membership is seen to have occurred in 1948, not quite reaching our goal of 500, from which we have suffered a decline of about 100 members, the total being now seemingly stabilized at a little short of 400.

While it is some satisfaction to know that we are now practically holding our own, the fact is to be faced that the dues from this number will not pay for printing the *JOURNAL* and the incidental expenses, and our income from advertising is still small and on the decline. Our experimental campaign of the past year for new members and more advertisers met with little success, proving that different tactics would have to be employed. While several have expressed the opinion that interest in our field is too limited to expect an appreciable addition to our membership, others hold the more optimistic belief that many collectors, especially in the border lands of the essay and proof field, would join us if they but knew our *JOURNAL* and appreciated its aims. How can we accomplish this educational feat?

Perhaps the most effective means for getting new members is the personal approach; that is, let each present member actively look for prospects amongst his friends and fellow collectors and use his copies of the *JOURNAL* as a "persuader." Another means is to write letters to our various philatelic publications ("letters to the editor," or brief articles, or "fillers") reviewing some particular article in the current *JOURNAL* (or a back number) and mentioning that all back numbers are still available. Several efforts of this nature in the past have brought results, and we should certainly have more publicity of this sort. We offer this suggestion to our Committee on Publicity. In this connection, we feel that the Society owes a debt of gratitude to our member Wm. W. Wylie, Editor of the *Western Stamp Collector*, for his regular and excellent reviews of the *JOURNAL* in his publication. Perhaps other editors could be persuaded to follow this practice.

As the present Secretary relinquishes his duties to another, he desires to express his appreciation of the pleasant relations that have developed with so many of the members, in this country and abroad. At the same time his humble apologies are offered for the many delays and mistakes in attending to their requests. To our successor we wish equally pleasant contacts.

JULIAN BLANCHARD, *Secretary*

Treasurer's Report

The statements submitted herewith show the financial condition of the Society at June 30, 1952, and its operations for the year ended on that date:

BALANCE SHEET, JUNE 30, 1952

Assets:	
Cash in Bank	\$2,455.64
Accounts Receivable—Advertisers (JOURNAL 34)	15.00
Total Assets	\$2,470.64
Liabilities, Etc.:	
Unearned Dues and Subscriptions—1952-53	\$ 85.25
Received from members for binding JOURNALS	10.20
Total Liabilities	\$ 95.45
Life Membership Fund	\$ 100.00
Library Fund	107.30
Editorship Fund	1,170.00
Total Reserved Funds	\$1,377.30
Unallocated Surplus	997.89
Total	\$2,470.64

ANALYSIS OF CASH IN BANK

General Fund	\$1,078.34
Life Membership Fund	100.00
Library Fund	107.30
Editorship Fund	1,170.00
Total	\$2,455.64

STATEMENT OF OPERATIONS FOR THE YEAR ENDING JUNE 30, 1952

Income:	
Membership Dues—1951-52	\$ 378.50
JOURNAL Income:	
Subscriptions to JOURNAL from members	\$1,483.29
Subscriptions to JOURNAL from non-members	45.25
Contributions for support of JOURNAL	197.50
Sales of unbound JOURNALS	135.58
Sales of bound volumes of JOURNAL	305.50
Advertising Income	623.20
Total JOURNAL Income	\$2,790.32
Total Income	\$3,168.82
Expenses:	
Stationery, Postage and Mailing	\$ 284.92
Advertising Letters and Circulars	57.90
Insurance on JOURNALS in storage	26.51
JOURNAL Expenses:	
Printing JOURNAL	\$1,580.97
Photos and Engraving	737.28
Typing	119.25
Copyright Fees	16.00
Total JOURNAL Expenses	\$2,453.50
Total Expenses	\$2,822.83
Net Gain from Operations	\$ 345.99

STATEMENT OF CASH RECEIPTS AND DISBURSEMENTS (GENERAL FUND)
FOR THE YEAR ENDING JUNE 30, 1952

Cash In Bank—July 1, 1951	\$ 616.35
Cash Received:	
Membership Dues—1951-52	\$ 370.50
Membership Dues—1952-53 (in advance)	12.25
JOURNAL Subscriptions—1951-52	1,495.29
JOURNAL Subscriptions—1952-53 (in advance)	73.00
Contributions for support of JOURNAL	197.50
Sale of unbound JOURNALS	135.58
Sales of bound volumes of JOURNAL	305.50
Advertising in JOURNAL	685.00
Received from members for binding JOURNALS	10.20
Total Cash Received	\$3,284.82
Cash Disbursed:	
Stationery, Postage and Mailing	\$ 284.92
Advertising Letters and Circulars	57.90
Insurance on JOURNALS in storage	26.51
Printing JOURNALS	1,580.97
Photos and Engraving	737.28
Copyright Fees	16.00
Typing	119.25
Total Cash Disbursed	\$2,822.83
Excess of Receipts over Disbursements	461.99
Cash in Bank—June 30, 1952	\$1,078.34

CONTRIBUTORS TO THE JOURNAL FUND, 1950-1951

1c	Brazer, Clarence W.	\$ 5.00	209	Saunders, J. Donald	5.00
3c	Gros, Julian F.	5.00	224	Percival, Dr. Milton F.	5.00
4c	Morris, Thomas F.	10.00	247	Babcock, Edward P.	5.00
12c	Rich, Stephen G.	5.00	264	Webster, T. K.	5.00
15c	Zervas, Hans G.	7.50	375	Makepeace, Colin MacR.	5.00
19c	Rosell, Frank W.	5.00	436	Wray, George B.	5.00
21c	Eisele, Herman	5.00	438	Mandos, Joseph	10.00
23c	Church, Charles T.	5.00	482	Marler, George C.	5.00
24c	Hartwell, Horace F.	5.00	491	Britt, John J.	5.00
27c	Bantham, Albert P.	5.00	550	Brazer, Katherine W.	5.00
52c	Costales, Eugene	5.00	557	Peck, Frank A.	5.00
62c	Glaser, Jacob S.	5.00	603	Jephcott, C. M.	5.00
76c	Bush, C. J.	5.00	624	Brown, Austin H.	5.00
78c	Lott, Charles A.	5.00	682	Caposella, Fred L.	5.00
114	Hackett, Robert P.	5.00	709	Bradley, Owen	5.00
141	Little, Philip, Jr.	5.00		Convention Excess	10.00
148	Singmaster, J. Arthur	5.00			
151	Pope, Joen D. III	5.00			
200	Simons, C. Dewar III	10.00			
					\$197.50

COMMENTS

The results for the year 1951-1952 show a net gain from operations of \$345.99, which is a further improvement over last year's figures. An encouraging sign was the gain of \$69.08 over the previous year in the sales of unbound JOURNALS, while in the sales of bound volumes we went ahead by \$233.35. But our cause for elation stops right here, for our Advertising Income shows a drop of \$161.05. It is therefore imperative that our present membership make a determined effort to secure new members. Under prevailing conditions this should not be difficult. Essays and Proofs are a part of every worthwhile stamp collection, as shown by the Gold Medal winners all over the world. Our JOURNAL is outstanding in the philatelic world, so our task should be an easy one to interest all stamp collectors.

The funds of the Society are on deposit with the National City Bank of New York, 32nd St. and Park Ave., New York City.

I would like to take this opportunity of thanking once more the Contributing Members for the sums of money which they so generously contributed during the year.

JULIAN F. GROS, *Treasurer*

Report of the Auditing Committee

The Auditing Committee has examined the books and records of The Essay Proof Society for the year ended June 30, 1952, and finds them to be, in general, correctly kept.

The Cash Account has been checked and reconciled, and the disbursements were found to be satisfactorily supported by vouchers.

The Advertising Income was verified with the advertising carried in the various issues of the JOURNAL.

In our opinion, the Treasurer's report is correctly prepared and is an accurate statement of the affairs of the Society as at said June 30, 1952, and of its operations for the period then ended.

CHARLES W. BROOKS, *Chairman*

Report of the Second Vice-President

Close attention to their responsibilities by President Mandos and First Vice-President Smeltzer relieved me of active functioning as Second Vice-President, other than participation in the deliberations of the Board of Directors. Thus I was able to concentrate on my obligations as Foreign Editor of the JOURNAL, a report of which is published elsewhere.

The annual report of any officer, however, should include more than just a simple history of the past accomplishments and an explanation of failures. Vitally important though such history may be, one should look into the coming year and suggest constructive ideas, or at least a single thought even though on a modest level. Here's mine; it has to do with policy; our position as a special field in the overall philatelic picture. Shall we follow a policy of isolationism or shall we be progressive? Shall we think of our field as entirely divorced from other fields or shall we emphasize the policy that ours is an integral part of all philately?

I present this thought because undoubtedly a large segment of stamp collectors see us as isolationists, even though most of our members look on essays and proofs as adjuncts of their general interest in stamps. As I see it, we must emphasize to the simon-pure stamp collector the importance of our specialty in the attainment of that goal commonly denoted as completeness in philatelic knowledge.

In the past some expression has been given to this progressive policy, but I feel we should adopt it as a major effort.

GEORGE W. CALDWELL, *Second Vice-President*

Report of the Managing Editor

As this is written the July 1952 issue of the JOURNAL has been published, completing seven numbers that have been piloted by the present editor. As stated in his last annual report, the task of managing the JOURNAL was taken on (in addition to his duties as Secretary) as a result of the illness of the preceding editor, and with the idea of filling in until a permanent occupant of the editorial chair could be found. While the task of carrying on in this dual role has not been an altogether unpleasant one, nevertheless there has been very little time left for various projects of a more or less personal nature that had been put off for the years of retirement, and which are still being largely neglected. Principally for this reason the editor notified the Board of Directors early in the year that the completion of the October issue of the JOURNAL (No. 36) would terminate his services to the Society in this capacity. It is gratifying to be able to state that the Board has found replacements for both of these offices, whose names will be found in the minutes of the Board, and therefore no break in the activities of the Society is to be anticipated.

The annual report of the editor is, in one sense, the preceding four issues of the JOURNAL. The financial aspects of the JOURNAL—what it costs to produce it and the means we have therefor—will be found in the report of the Treasurer. Looking at this for a moment, we find that our income for this purpose exceeded the costs by about \$400. This income, however, included contributions from members of about \$200, and was boosted this past year by an unusually good sale of back numbers of the JOURNAL, both bound and unbound, amounting to nearly \$450—two sources of income that can not be consistently counted on. While we might be justified in thinking that with even our present membership and advertising, and with moderate good luck in our contributions and back number sales, the actual cost of producing the JOURNAL can be met, we must not be lulled into a false sense of security by last year's favorable report. Our only real security lies in a substantial increase in members and advertising, as has been repeatedly emphasized. Also, while we are at present benefitting from our special Editorship Fund, it is not contemplated that upon its exhaustion it will be replenished by another solicitation of contributions; it has been determined that our regular sources of income must suffice for all purposes. It follows, therefore, that if we wish our Society and JOURNAL to continue, each one must do his part in extending our membership. Our slogan this coming year should be, "Every member get a new member." Is this such an impossible achievement?

Special appreciation is again due our Foreign Editor, George W. Caldwell, for his valuable assistance and advice and for the many contributions from his pen—the little pieces ("fillers") and the longer ones. A reading of his two annual reports, one as Foreign Editor and the other as Second Vice-President, finds

in their opinions and recommendations that could well be included in this report. They should be carefully considered by every member.

One of the deficiencies in our JOURNAL, as some have seen it, is a lack of articles on foreign subjects—too few countries represented. This has been touched on in the report of the Foreign Editor, and his analysis shows that we have devoted a fair proportion of our space to the foreign field. However, to strengthen our appeal to readers in other lands, and to our many specialist members, we do believe that we should strive to obtain from new writers serious articles on the essays and proofs of a larger number of foreign countries. Surely we have members who can assist in this aim of greater variety, and contributions from such will indeed be welcome.

To our successor in this arduous task, who will take over with the January 1953 number, we yield the reins with best wishes for success and satisfaction in the job, and with confidence that the prestige of our JOURNAL will suffer no loss. As a member of the newly created Editorial Board, the retiring editor pledges to him all the cooperation and assistance that circumstances will permit.

JULIAN BLANCHARD, *Managing Editor*

Report of the Foreign Editor

This report covers JOURNALS 32-35. Of the total textual space in these JOURNALS, 47% was devoted to foreign and 53% to U. S. and articles common to both fields. This reflects a fair division of the collecting interests of our membership as indicated by the current membership directory. The 47% foreign breaks down into 31% devoted to special articles, 7% Essay-Proof Catalog and 9% Auction Reports. In the absence of criticism, we assume this breakdown in foreign was acceptable to our readers.

The Canada Catalog, responsibility of the Catalog Committee, was completed in JOURNAL 33; and the final instalment of the Swiss Monograph was published in JOURNAL 35.

Numerous philatelic periodicals, domestic and foreign, were examined with the view to uncovering data of interest in our field. Filler items of one to a dozen or more lines were used more extensively. These not only assisted the editor in preparing the printing dummy, but also, being in capsule form, permitted a wider spread in the recording of data useful to our readers.

In common with most philatelic periodicals, we are faced with two major problems: (1) a sufficient continuing supply of manuscripts to insure publication of the JOURNAL, and (2) variety of subject matter in order to cover the diversity of collecting interests of our members, among which there are 100 or more countries and groups represented. The use of articles more or less common to all interests has helped somewhat in this second problem.

In the matter of manuscript supply, the response to repeated urgent appeals has been far from encouraging. In the words of Dr. Brazer and his successor Dr. Blanchard, it has been necessary at times to "scrape the bottom of the barrel." It is humanly impossible for a handful of writers to give you exactly what you may want in your JOURNAL at all times. No such handful possesses the diversity of knowledge necessary to perform such a feat.

Having read this report, ask yourself this question: What can I do to help, even in a modest way, to solve these problems?

GEORGE W. CALDWELL, *Foreign Editor*

Librarian's Report

It is believed that one of the ways to enhance an interest in Essays and Proofs is by making available to our members books and articles on this subject. During the past year a revised list has been made of all the books, pamphlets and catalogs in our library: and in addition, a selected bibliography of articles appearing in our JOURNAL and in some of our exchanges has been compiled. These lists are being put into the hands of our Editor for publication in the JOURNAL as circumstances warrant.

Members of the Society are invited to write to the Librarian for the loan of any of this material, the only requirement being the exercise of reasonable care, reasonable promptness in making returns, and the payment of transportation costs both ways.

It is hoped to build up our library to the point where it will be a very valuable source of information on our limited field.

SOLOMON ALTMANN, *Librarian*

Report of the International Secretary

When we learned that we were reappointed as International Secretary, we picked up where we had left off. We again began corresponding with dealers and collectors in many foreign lands, and we hope that in the near future this correspondence will pay off with some new applicants for membership.

BEN REEVES, *International Secretary*

Report of the Recruiting Committee

During the year the Recruiting Committee has used its best endeavors to add to the Society's membership. A letter was prepared by the Chairman and sent to a selected group of approximately 400 philatelists throughout the country. A sample of the Society's JOURNAL accompanied the letter. The result of this campaign for new members was far from satisfactory.

We must recruit new members to replace those who for one reason or another drop from the membership rolls each year.

How can we increase our membership? The answer is, we can do so by personal solicitation and active help of the present members. Were 25 per cent of the members to bring into the ranks fifty or more new candidates, it would help immeasurably. The Committee believes that at each important exhibition the Society itself should take half a dozen or more frames and fill them with specimens of plate and cardboard proofs, and a few unusual pieces, along with pages of the JOURNAL bearing upon some interesting phase of Essay and Proofs. This would make known to the visitor the published work of the Society and have public appeal.

The Committee will welcome any ideas and suggestions how best it can bring about an increase in the Society's membership. It must be done to survive! The Committee requests that everyone who reads this report do his best toward this end.

THOMAS F. MORRIS, *Chairman*

Report of New York Chapter No. 1

The year ending June 30, 1952, was a very enjoyable one for this Chapter. Regular meetings were held on the second Wednesday of each month throughout the entire year. All these meetings were well attended and a wealth of very fine material was exhibited and explained, which included many prize winning collections. One of the reasons that our meetings have been so interesting and instructive is that we are extremely fortunate in having Dr. Clarence W. Brazer at all meetings. His research and knowledge gathered over the years has always helped to throw further light on each exhibit; also at each meeting he came prepared to show and explain reference material, if there were any deficiencies in our programs.

These very enjoyable evenings were made possible by the constant effort of our Chairman, Max E. Esternaux, in securing exhibits for each meeting.

We now have 64 paid members in our chapter as follows:

Milton A. Adams	Max E. Esternaux	*John Meurer
Sol. Altmann	Alan R. Fernald	Kenneth W. Minuse
Joseph A. Arbib	Falk Finkelburg	Thomas F. Morris
John W. Baker	Morris Fortgang	Mrs. Paulette Newmann
*D. D. Berolzheimer	John A. Fox	H. C. Okon
Julian Blanchard	Jacob S. Glaser	Carl E. Pelander
Herbert J. Bloch	Julian F. Gros	William C. Peterman
Dante S. Bolaffi	*John H. Hall	Andrew P. Rasmussen
John Boyce	Bernard D. Harmer	Stephen G. Rich
Clarence W. Brazer	Gordon R. Harmer	John F. Rider
Mrs. Clarence W. Brazer	William J. Harrison	Philip Rippner
John J. Britt	Albert H. Higgins	Frank W. Rosell
Charles W. Brooks	Henry W. Holcombe	Hans M. F. Schulman
George D. Cabot	Frank A. Hollowbush	Souren Serebrakian
Fred L. Caposella	Robert K. Holton	J. Arthur Singmaster
Dr. Emory E. Cochran	Dr. William A. Katz	Mrs. Mary E. Smeltzer
Sylvester Colby	Arthur I. Kessler	S. Kellogg Stryker
Gordon W. Colket	Fred W. Kessler	Clinton B. Vanderbilt
J. F. Connor	Howard A. Lederer	William C. Webb
Eugene N. Costales	Lawrence C. Light	George B. Wray
Mrs. Caroline P. Cromwell	Charles A. Lott	* Deceased.
Edwin E. Elkins	James Duncan MacNair	

During the collecting of the dues for the 1952-1953 fiscal year, two letters were received enclosing dues but neglected to mention the senders' names. One letter was posted at the Wall Street Station on July 1, 1952, and the other at the Fordham Station. Therefore, will the two members who paid their dues and are not listed above please communicate with Kenneth Minuse, 1236 Grand Concourse, Bronx 56, New York, so that they may be properly enrolled.

During the coming season we plan to have shown much more outstanding material and sincerely hope that any members of the Essay Proof Society who might be in town will avail themselves of these meetings, where a cordial welcome awaits them.

KENNETH MINUSE, *Secretary*

Report of Chicago Chapter No. 2

No formal meetings were held during the year. The large number of neighborhood societies, the great distances and the sparse distribution of E. P. S. members make it nearly impossible to get enough members together to make it worth while. From time to time a few members get together and discuss Essays and Proofs, and the showing of this material is always well represented in local shows.

There has been no change in the roster of officers.

It is to be regretted that we can not make a better showing in this respect.

O. H. SCHRADER, *Secretary*

Report of Tulsa Chapter No. 5

The June 1952 meeting completed five years of regular quarterly meetings of the Tulsa Chapter. The membership consists of only six members; but each first Friday of June, September, December, and March we have met in the various homes of our members. The membership is as follows:—

Hazel Coombs, 2441 E. 18th St., Tulsa, Okla.

Constance G. Eirich, 315 N. Jefferson St., Van Wert, Ohio

Glenn R. V. Griffith, 2447 E. 20th St., Tulsa, Okla.

T. G. Laney, 2416 E. 25th St., Tulsa, Okla.

G. C. Nordstrom, 2416 E. 14th Place, Tulsa, Okla.

C. R. Ross, 309 E. Main St., Okmulgee, Okla.

We commence our meetings at 8:00 P. M. and adjourn at 10:30 P. M. Most of our members are present at each meeting; and with the wives of members and a guest or two, we have very satisfactory attendance.

Programs have been varied and included the following interesting exhibits:—T. G. Laney's collection of United States postal cards, including proofs. Miss Eirich's collection of James D. Smillie's engravings. Mr. Ross is a collector of odd and curious money and at almost every meeting he has given us the opportunity to see a new piece or two that he has acquired in the interim. Miss Coombs showed the stamps of Bosnia and gave a short resume of the history of this area, including its racial and religious background and its final political absorption by Austria.

One special meeting was held in May in the home of Mr. and Mrs. Charles L. Barrett, a Tulsan who had recently returned from an extended stay in Kuwait, Asia; and we were privileged to see some of the treasures he brought back from the near East. At this meeting Mr. Barrett's guest, Mr. Habib Labbouf, a native of Persia, who is attending Tulsa University and studying petroleum engineering, exhibited the stamps of Persia.

We feel that we have had a very successful year.

HAZEL COOMBS, *Secretary*

George Wray Writes on Sanitary Fairs

Our member George B. Wray, widely known for his extensive collection of Sanitary Fair Stamps of the Civil War period, has written for the August 1952 issue of *Covers* (a Van Dahl publication, Albany, Oregon) a comprehensive and interesting article on his specialty. It not only treats of the Sanitary Fair stamps and covers, but includes a great deal of information on the historical background of these Fairs. A valuable feature of the article is the pricing of material in this line that is today available. Essays and proofs are included.

I. L. Hurt Continues Father's Business

A letter received from I. L. Hurt, son and executor of the late E. F. Hurt of England, who was E. P. S. Member No. 249, notifies us of his intention "to continue in my father's footsteps both as a dealer and collector on similar lines to those on which his hobby and business were conducted during the last twenty-three years of his life." The letter is accompanied by his application for membership in the Essay Proof Society, desiring to continue in this respect also in his father's footsteps. We wish Mr. Hurt all the success and high esteem enjoyed by his father. His new business address is 137 Frankland Road, Croxley Green, Herts, England.—Editor.

Reports of Chapter Meetings

New York Chapter No. 1

SOL ALTMANN, *Chairman*

KENNETH MINUSE, *Secretary*

Meeting of July 9, 1952. Members present: Altmann, Blanchard, Brazer, Caposella, Esternaux, Finkelburg, Gros, Harrison, Higgins, Holton, Minuse, Morris, Mrs. Newmann, Rasmussen; guests, Mrs. Esternaux and Mr. Auerbach.

This meeting was held at "Innerwick," the home of Dr. and Mrs. Clarence W. Brazer, in Flushing, Long Island. Dr. Brazer showed a very large and fine collection of essays and proofs of Postmaster's Provisionals and Locals, which was especially prolific with the Albany Provisionals. Also of great interest were the essays and proofs of the Franklin Carrier and the 1851-1860 regular issue, which included most of the known very rare large die sunk essays and proofs, and trial color proofs on India paper and card, including blocks of four. There were also displayed the original 1861 die essays by Toppan, Carpenter & Co.

Although all the above was very interesting, of greater interest was the tour through our hosts' home. This is the second oldest house in Flushing (1680-1780), and served as the headquarters for Col. Archibald Hamilton, in command of the British forces on Long Island during the British occupancy of New York in the Revolutionary War. The 16-room house is entirely furnished with antiques and one could spend days examining all its beautiful contents. It is truly a museum, and at the same time a lovely, liveable home.

Meeting of Aug. 6, 1952. Present: Altmann, Brazer, Esternaux, Gros, Minuse, Rasmussen, Wray, and Mrs. Esternaux.

This meeting was held at the home of Mr. and Mrs. Max Esternaux, in Yonkers, N. Y. Mr. Rasmussen showed a complete set of 78 Atlanta color trial proofs on card of the 1869 issue (the only set known to exist in blocks of four), from the Earl of Crawford collection. These were supplemented by collateral material, in proof form whenever possible, showing the source of the 1869 designs. Much of this material is extremely rare. The collateral material shown was as follows: with the 2c value, proofs of the Wells Fargo Pony Express stamps and early documents with the Post Office Seal; with the 3c value, bank notes, checks and bond coupons with the identical locomotive; with the 12c value, an autograph of E. K. Collins, the owner of the "Adriatic", and a bank note size proof of this ship; and the 24c design, Trumbull's Signing of the Declaration of Independence, ever a popular scene for bank notes, bonds and history book illustrations. A fitting climax to the exhibit was the build-up in connection with the 90c value of this series, showing Abraham Lincoln from the well known Germon photograph as first used on the U. S. greenbacks during the life of the President and after his death, and on the 15c stamp of 1866. Even the binder of the album housing this collection was decorated with an oil painting of the eagle and shield on the 10c and 30c stamps of the 1869 series.

Julian Gros showed a fine collection of U. S. essays and proofs, among the high lights of which were: Essays of the 1869 issue with small numerals, large die proofs of the 10c Lincoln (#116 E-C) in vermilion and black, the five colors of the New York Postmaster reprints of 1862, also a complete exhibit of the small die proofs, from the Carriers to the Departments, including all the issues from 1847 to 1902, including an original album page and the presentation album.

At the close of the meeting all present partook of delicious refreshments prepared by Mrs. Esternaux. It was indeed an enjoyable evening.

Meeting of Sept. 10, 1952. Present: Altmann, Bailey, Blanchard, Brazer, Brooks, Caposella, Esternaux, Fernald, Gros, Higgins, Minuse, Rochlin, Wray.

George Wray showed part of his prize winning collection of Sanitary Fairs, which consisted of essays, proofs and stamps, also some on cover. What made this exhibit extremely interesting was the very informative talk that Mr. Wray gave in connection with it. The Sanitary Fairs were the forerunners of the Red Cross. Mr. Wray also showed a lot of U. S. Officials—a full set of the 1869 proofs, the 1851 issue in Atlanta printing in black and many other 19th century proofs, including the Columbians. He also showed a full set of all the Official issued stamps, Special Deliveries, Duck stamps and nearly all the Newspaper stamps. A very fine exhibit that was thoroughly enjoyed by all present.

Dr. Brazer also showed a nice selection of Sanitary Fairs and a beautiful lot of 19th century large die proofs which were bound in book form.

Dr. Blanchard showed some very interesting examples of numerals, "counters" and lathe work used on various bank notes. These had been mounted in an album by one of the old-time engravers, probably for reference. He showed also a rare Specimen Sheet of the "Eastern and Western Bank Note Engraving Company," beneath which are the names W. L. Ormsby, New York, and Doolittle & Munson, Cincinnati. The sheet measures about 8½ inches wide by 13 inches high.

Errata

In JOURNAL No. 32, page 201, "Plate" in the subheading should be "Proof".

In JOURNAL No. 35, in Oswald L. Harvey's article on "Pictorial Stamps in Victorian Postage," page 150, line 3, for TONGA read TOGA; line 4, for Kuruman read Tonga.

On pages 178 and 179, same JOURNAL, Uruguay, 110E-A, 126E-A and 128E-A should be attributed to the South American Bank Note Co. instead of to Waterlow & Sons, London, according to a letter from Alvaro Bonilla-Lara.

Engraver of First Netherlands Stamps

According to an article in the *Stamp Collectors' Fortnightly* of May 3 and reprinted in *Stamps*, the true identity of the engraver of Netherlands' first postage stamps was not discovered until 1931. Extensive research by P. G. Korteweg and J. D. Tresling revealed that J. W. Kaiser was both designer and engraver of this issue instead of the Belgian engraver Jacques Wiener. This fact is also supported by Miss E. Driesson, Curator of the Netherlands Postal Museum, in an article which was published in the Netherlands issue of the National Philatelic Museum Bulletin.

Society Official Business

Meeting of Board of Directors, July 17, 1952

President Mandos called the Board to order at 5:18 p. m., Thursday, July 17, 1952, at the office of Mr. Julian Gros, New York, N. Y. The directors present were Messrs. Blanchard, Brazer, Caldwell, Gros, Mandos, Morris, Rich and Wray. Proxies were on hand from Messrs. Sissons, Glass and Brooks.

On roll call by the Secretary, a quorum was established.

The minutes of the Board meeting of May 8, 1952, were read, and on motion duly seconded and carried, approved.

Secretary Blanchard presented applications Nos. 739 through 745. On motion duly seconded and carried, these were all approved subject to the usual period of posting.

Secretary Blanchard presented a letter from the Secretary of State of Minnesota relative to the formal certificate required for recording of our new Resident Agent in that state (in which the Society is incorporated). On motion of Dr. Brazer, duly seconded and unanimously carried, the Secretary was directed to prepare and file such certificate.

Treasurer Gros presented his report, covering the year ending June 30, 1952, showing cash in bank on June 30, 1952, \$2455.64, of which \$409.60 is balance in the JOURNAL account, \$668.74 balance in general account, and the remainder special funds. This was accepted as presented and attached (to file copy of these minutes), on motion duly seconded and carried.

A bill of \$24.67 for Treasurer's outlays during 1951-52 was ordered paid, on motion duly seconded and carried.

The advertising debit of L. Prager of Bogota, Colombia (JOURNAL account), was ordered cancelled, on motion duly seconded and carried.

Treasurer Gros presented eleven resignations, as per list attached to file copy of these minutes. On motion duly seconded and carried, these were all accepted. He was further authorized to allow member No. 74 to lapse from our roster, since efforts to secure payment of dues had been unavailing.

Dr. Brazer moved that the Society place a set of bound volumes, volumes 1 through 8 of our JOURNAL, in the Society's library. This was seconded and unanimously carried.

Mr. Rich reported that no candidate available for the office of Editor had been found by the committee of which he had been appointed chairman.

Mr. Morris presented for Mr. Smeltzer and himself, a report on a possible available candidate for the editorship, as attached to the file copy of these minutes. On motion by Mr. Morris, seconded by Mr. Caldwell, and carried, Mr. Brazer not voting it was ordered: That a new candidate for editor be considered; that Mr. Smeltzer's candidate be considered; and an editorial board be set up as in Mr. Smeltzer's plan.

On motion by Mr. Rich, seconded and carried, it was ordered: That the Convention on Sept. 2, 1952 shall begin with a luncheon at 1 p. m., a Board meeting at 12.30 p. m., and the first convention session at 2 p. m., to continue as long as needed that day.

At 7.20 p. m., on motion duly seconded and carried, the Board adjourned.

STEPHEN G. RICH, Board Recorder

Meeting of Board of Directors, Sept. 2, 1952

(Old Board, Final Pre-convention Meeting)

President Mandos called the Board to order at 12.45 midday, Sept. 2, 1952, at Hotel Warwick, Philadelphia, Pa. The directors present were: Messrs. Blanchard, Brazer, Gros, Glass, Mandos, Rich and Wray; with proxies from Messrs. Brooks and Morris.

On roll call by the Secretary, a quorum was established.

The Secretary reported application No. 746. On motion duly carried, this was ordered to take the regular course.

The Secretary presented the resignations of Messrs. G. M. Malpass, L. C. Lewis and M. W. Taylor. On motion duly carried, these resignations were accepted.

Secretary Blanchard reported that he had sent the \$1.00 fee for change of registered agent, to the Secretary of State of Minnesota.

Treasurer Gros reported \$2455.64 in the bank, and annexed a detail report, which is attached to file copy of these minutes. He made comments on increases and decreases in various items of income.

Secretary Blanchard stated that he had the various reports for the Convention in hand, to be presented therein.

A letter from Mr. J. N. Sissons was read and filed.

At 1.12 p. m., on motion duly carried, the Board adjourned for the pre-convention luncheon.

STEPHEN G. RICH, *Board Recorder*

Meeting of New Board of Directors, Sept. 2, 1952

President Mandos called the Board to order at 3 p. m., Tuesday, Sept. 2, 1952, at Hotel Warwick, Philadelphia, Pa. The directors present were Messrs. Blanchard, Brazer, Gros, Glass, Mandos, Rich and Wray, with proxies from Messrs. Sissons and Brooks.

On roll call by the Secretary, a quorum was established.

By separate votes on each, the Board elected the following officers for the year 1952-53:—President, Joseph Mandos; First Vice-President, Chester A. Smeltzer; Second Vice-President, George W. Caldwell; Secretary, Albert H. Higgins; Treasurer, Julian F. Gros.

Appointments of officials, made by President Mandos and approved by vote of the Board, were:—*Managing Editor*, Julian Blanchard to Dec. 31, 1952, Prescott H. Thorp beginning Jan. 1, 1953; *Editorial Board*, C. W. Brazer, *Chairman*, J. Blanchard, S. G. Rich; *Advertising Manager*, Prescott H. Thorp, with a commission of 15% on all advertising from Jan. 1, 1953; *Foreign Editor*, George W. Caldwell; *British North America Editor*, Edward A. Richardson; *Librarian*, Sol Altmann; *Board Recorder*, S. G. Rich.

At 3.20 p. m., on motion duly carried, the Board adjourned.

STEPHEN G. RICH, *Board Recorder*

Meeting of Board of Directors, Sept. 16, 1952

President Mandos called the Board to order at 5.22 p. m., Sept. 16, 1952, at the Collectors Club, New York, N. Y. The directors present were: Messrs. Blanchard, Brazer, Brooks, Higgins, Morris, Mandos, and Rich, with proxies from Messrs. Glass, Gros and Wray.

On roll call by the Recorder, a quorum was established.

The minutes of the Board meeting of Sept. 2 were read. With some verbal amendments, they were accepted, on motion duly carried.

President Mandos made the following appointments of committees, the first name listed under each being the chairman thereof:—

Auditing: C. W. Brooks, E. E. Elkins, T. F. Morris; *Awards*: E. N. Costales, J. Blanchard, E. S. Conger, Dr. C. Hennan, E. Perry; *Catalog*: G. W. Caldwell, H. J. Bloch, E. N. Costales, F. Jarrett, C. A. Smeltzer, M. W. White; *Constitution and By-Laws*: C. Smeltzer, John Britt, C. Brooks, V. Domanski Jr., A. E. Guenther.

Chapters and Units: Hazel Coombs, A. P. Bantham, C. J. Gruhl, J. A. Herbert, J. Quigley, Paul Wolf (of London, England); *Exhibitions*: George B. Wray, J. Glazer, J. A. Herbert, B. F. Jumper; *Finance*: T. F. Morris, J. Gros, H. Hartwell, H. G. Zervas; *Library*: Sol Altmann, E. P. Babcock, R. S. Bohn, E. N. Costales, H. Herst Jr., G. T. Turner, Wm. W. Wylie; *Publicity*: Wm. W. Wylie, F. R. Bruns Jr., R. McP. Cabeen, V. G. Greene, A. H. Higgins, D. Lidman, G. W. Linn, C. A. Lott; *Recruiting*: T. F. Morris, Sol Altmann, L. Bilak, A. Bonilla-Lara, L. G. Brookman, A. R. Fernald, M. Galvez, Bernard Harmer, Robson Lowe, S. Rachitoff, P. Spalding.

The position of legal adviser was held open for the present.

On motion duly carried, these appointments were approved by the Board.

Secretary Higgins presented applications Nos. 746 and 747. On both of these, a motion was carried that they be elected subject to the usual period of posting.

Resignations were presented from members L. C. Lewis, F. A. Peck, M. W. Taylor and G. N. Malpass. On motion duly carried, these were accepted with regret.

At 6.15 p. m., on motion duly carried, the Board adjourned.

STEPHEN G. RICH, *Board Recorder*

Secretary's Report

BY ALBERT H. HIGGINS, *Secretary*
70 University Place, New York 3, N. Y.

Members Admitted

No.	
739	Blauvelt, Everett A., 4271-2 Arabian American Oil Co., Dhahran, Saudi Arabia. (Canada.)
740	McVickar, David L., M.D., 427 - 25th St., Santa Monica, Calif. (Hejaz, Nejd, Persia, Trans-jordan.)
741	Rosende S., Hugo, Avenida Los Leones 73, Santiago de Chile, Chile. (No specialty stated.)
742	Plass, R. J., 112 N. Harvard Blvd., Los Angeles 4, Calif. (Argentine.)
743	Gnadinger, John F., 410 N. Raynor Ave., Joliet, Ill. (Switzerland, Canada.)
744	Rochlin, Phillip, 166 Scholes St., Brooklyn 6, N. Y. (No specialty stated.)
745	Moran, George E., 1924 Belmont Road, N. W., Washington 9, D. C. (Austria, Hungary, German States.)

Applications Received

746	Sylvor, Leo J., 540 West 21 St., New York 11, N. Y. (U. S., President Harding.) By C. W. Brazier.
747	Barovick, Fred, 951 Carroll St., Brooklyn 25, N. Y. (Souvenir sheets and proofs of same.) By S. G. Rich.
748	Nagy, Stephen K., Jr., 8 South 18th St., Philadelphia 3, Pa. (No specialty stated.) By J. Blanchard.
749	Frederick, Harold K., Box 4101 Carrollton Station, New Orleans 18, La. (Guatemala.) By Joseph Mandos.
750	Hurt, I. L., 137 Frankland Road, Croxley Green, Herts, England. (Private and Local Posts.) By J. Blanchard.
751	Fichter, Herb, 1602 Abingdon Drive, Alexandria, Va. (No specialty stated.) By J. Blanchard.

Resignations Accepted

634	Lewis, L. C.	557	Peck, F. A.
403	Malpass, George N.	502	Taylor, Morgan W.

Membership Lapsed

74C	Marks, J. Garland
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Deceased

28C	Berolzheimer, D. D., August 24, 1952.
10C	Clarke, T. James, July 20, 1952.
214	Hall, John H., Jr., August 14, 1952.
392	Meurer, John, August 15, 1952.
209	Saunders, J. Donald, October 10, 1952.

Change of Address

302	Adams, Milton A., to 1224 Norwood Place, Orlando, Florida.
941	Britt, John J., to 545 West 111th St., New York 25, N. Y.
624	Brown, Austin H., to 1321 Meridian St., Indianapolis 2, Ind.
702	Routhier, Romeo J., from Laconia, N. H., to Apto. 320 Edificio "El Cielito", Guatemala, C. A.
527	Spencer, Otis, to 309 Douglas Entrance Apts., 801 East Ponce de Leon Blvd., Coral Gables 34, Florida.
77C	Zalevsky, Sam, to 963 Troy St., Denver 8, Colorado.

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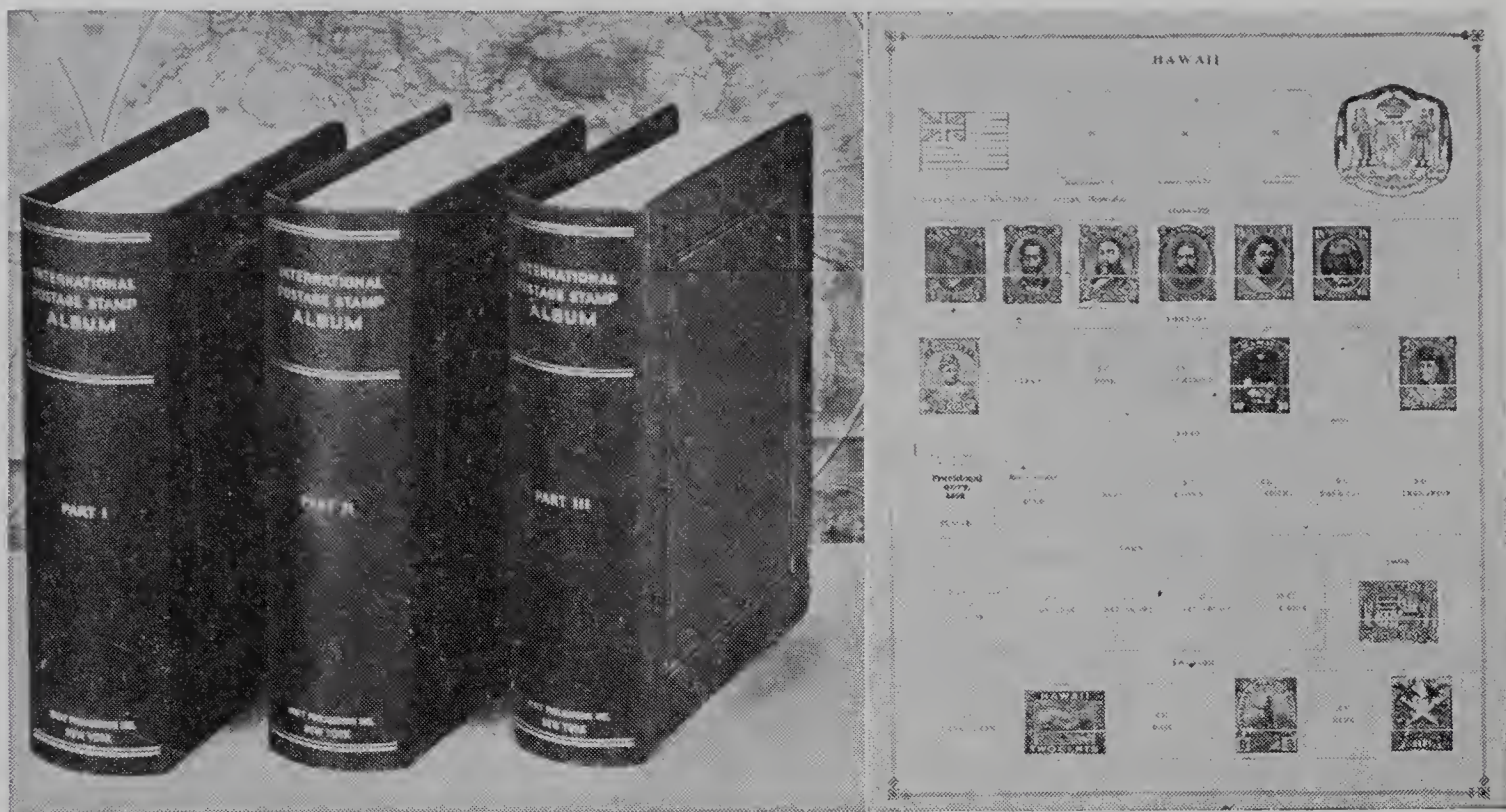
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